

# VUE

WEEKLY

# NO CREDIT

Lack of tax breaks causing exodus from Alberta film industry

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Mistero Boffo at The Fringe

**Friday** LORRAINE KLAASSEN  
LIVE IN THE STUDIO

Weekend Fringe Reviews

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Fringe Funnies  
at the Princess Theatre

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Fringe Holdover Announcements

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## IT'S YOUR MUSIC. IT'S YOUR CHOICE.

# Cannabis: a dangerous drug or just a smoke screen?

By DALE LADOUCEUR

**F**our thousand years ago, there was a reference to cannabis in a Chinese pharmacopoeia. This would suggest that the drug could have been used as much as 1,000 years earlier, making cannabis one of the oldest drugs of human use.

In China, the drug was used primarily as a sedative but became a popular intoxicant in Iran. Hassan Ibn Sabah was a famous Islamic cannabis user whose private army of "assassins" was responsible for murder and mayhem in Iran and Syria. The word "assassin" may be a corruption of "hashish," or "hashish-eaters," and it was claimed that the army would get stoned on hashish to gain courage.

In Europe, the cannabis plant was called the Indian hemp plant and was an important commercial source of fibre and fuel. In the late 1800s, writers like Gautier, Dumas,

and Baudelaire wrote about their hashish hallucinations, possibly after consuming very large quantities of the drug orally. In 1924, the English *Harmsworth Universal Encyclopaedia* described the hemp plant not only as having an intoxicating nature but as having "valuable medicinal properties".

More recently, a comprehensive report for the Alberta Alcohol and Drug Abuse Commission (AADAC) was written by U of A professor David Cook. Thoroughly researched and covering topics from the origins of the plant to the legal issues of its use, Cook's report describes what happens when someone smokes a joint: "The inhalation route directs the material to the brain by the most direct means, and the drug reaches the brain in only a few seconds after being inhaled. The smoke which contains THC travels to the lungs where it is absorbed, and then the material is carried to the heart via the pulmonary vein.

The duration action of the drug depends on the dose, but it is seldom more than a couple of hours."

## Is cannabis addictive?

The debate on whether cannabis is addictive has been going strong for years. There is good evidence that lab animals do not self-administer cannabis—in contrast to most other abused drugs, including nicotine and alcohol. It has also been found that the majority of cannabis users do not frantically look for the drug when they run out. Also, the Cook study states: "The drug does not produce significant physical dependence".

The *Vue Weekly* dope survey which ran three weeks ago mirrored many of Cook's findings—77 per cent of respondents said they don't crave the drug and often smoke it from a few times a week to once a month.

Those polled were divided on the question of whether it is safe to

drive while stoned: 45 per cent said yes, 45 per cent said no and 10 per cent said it depends (like alcohol) on the amount taken and experience with the drug. Respondents were unrepentant about their "hobby," with 80 per cent saying they never think of quitting and 82 per cent indicating that there are more pros than cons to taking it.

AADAC research officer Gordon Munro has another take on the pro/con situation. "In the 1998 fiscal year, we saw 33,000 clients. Alcohol was number one on the list at 64 per cent and Cannabis was number two at 12 per cent. In our assessment, these [latter] people would be classified as low-level dependents."

Concerning driving while taking cannabis, Munro says that peripheral vision is affected by the drug, and cannabis-taking drivers are probably more distracted or preoccupied.

## Medicinal properties

Lately, there have been reports in the news regarding the medicinal properties of marijuana. Researchers at the U.S. National Institutes of Health found that marijuana derivatives may prevent brain-cell damage in strokes and may slow the growth of breast tumours. Cannabidiol is a powerful antioxidant which prevents the death of brain cells during conditions simulating strokes in lab rats.

"I've interviewed some of the world's leading health experts on marijuana and cancer therapy and AIDS therapy," says Amanda Stewart, host of the *High Culture* radio show on CJSR. One of the interviewees was Harvard professor Dr Lester Grinsbut, who said that "Cannabis is one of the most benign, if not the most benign, therapeutically active substances known to man."

Stewart helps runs the True North Hemp Store and feels strongly about the positive aspects of cannabis. "A huge seven-year lung study at UCLA, the Taskin Study, was conducted on three groups," she says. "One group smoked pot, one smoked cigarettes and one didn't smoke. The people who smoked cigarettes had lung problems, everybody else was fine."

"There has been a hydroponics explosion in the last 5 or 6 years," says Edmonton Police Service staff sergeant Nik Bok. "We're also see-

ing a much higher potency content than ever before."

The fact that marijuana is the most popular illegal substance in the world brings certain undesirable elements to the issue: with such popularity come ambitious—and criminal—entrepreneurs.

"Quite often, when we do a search warrant on a good-sized hydroponics operation, there is a good chance we'll see weapons," says Bok. "Whether they're rifles, sawed-off shotguns or handguns, it's quite commonplace among high-level dealers".

## Should it be legal?

In our survey, 88 per cent responded that marijuana should be legalized. Some suggested taxation or controls. "Almost everyone in the legal system associated with processing possession charges—police, judges, lawyers—understands it is fruitless, unnecessary and expensive," wrote one respondent. "I know, I used to prosecute."

"I don't think it should be legalized," says Munro, "but I think the law has made it into a great evil which it really isn't. I tend to argue [against its use] from a health-promotion point of view."

"There's an ad on NBC right now," laughs Stewart, "where this 15-year-old boy says, 'If I hadn't stopped smoking dope I'd be dead now.'—and we're told, who told you that?"

"In 1997 we seized 169,270 kilos with a street value of \$2.5 million," says Bok. "We've also had several homicides in the last few years that we're quite certain were drug-related."

If society is trusted with cigarettes, nicotine, codeine, and alcohol for personal control of consumption, many ask, then why not cannabis? THC certainly is far less habit-forming than those readily available drugs. As well, legalization would eliminate the violence surrounding the business of moving the drug. With pot exporting on the rise, the federal government could just be looking at a less harmful way to make a profit than on Casinos.

The *Vue* survey asked respondents to name public figure who should smoke a joint, and why. The most popular response: Celine Dion. Comments suggested something about "the munchies."

there's no need to frivolously contribute to it.

Daniel Aire  
Edmonton

Mr. Taylor, it's easy to sit on your high horse and criticize others, protected by the shield of print media, isn't it? Yes, *Due South* and Paul Gross have become, as you put it, "cherished bits of Canada"—because they have viewers, not because or despite the fact that this "shlocky series" was "dumped by American TV."

What does impugning the "um, talents" of Gross have to do with your CD review? You give it a good review, calling it a "kick-ass soundtrack" and "energetic, polished and well, damn Canadian." Why detract from this critique—the point of a CD review, after all—with cheap shots?

Oh, I know: because you can. Norma Nicholson  
Edmonton

feature

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## Frivolously contributing to nastiness

Re: David Gobell Taylor's review of the *Due South Volume II* CD [July 30-Aug. 5].

If you are going to write a critique, write it and cut the mock witticisms. Was it really necessary to ridicule Mr. [Paul] Gross's talents in order to get your point across? Come on, give us criticism to understand something, not this high-schoolish nonsense. There's too much nastiness out there.

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# Vuefinder

**COVER  
STORY****• • • ► The Alberta film industry**

Unlike all but two other provinces, Alberta doesn't have a system of tax credits for the filmmaking industry. This fact has resulted in a severe drain of money and talent to other parts of Canada where it's more affordable to make a movie. The Alberta government is looking into doing something about it, but local filmmakers fear their efforts may amount to too little, too late.

**• • • ► Music • 19**

Nashville Pussy may look like a gimmick band due to their two scantily-clad, foul-mouthed female band members (and you should see their poster!)—but take it from us, this band rawks. Their 6'3", fire-breathing-à-la-Gene-Simmons bassist, took time out to talk to Vue's David DiCenzo, and explain how rock 'n' roll, despite appearances, is for pussies.

**The Fringe • 26-33 ◀ • •**

Whew. We at Vue are going to need a loooong nap after this issue gets out. That's because we assembled a good portion of our freelance staff—14 of us, in fact—to go out and review every single solitary show in *A Clockwork Fringe*. While this resulted in long hours (and lots of editing!) it was worth it, for we can now allow you, the reader, to make your pick of the Fringe.

**• • • ► Film • 36**

Ralph Fiennes (pictured) plays John Steed and Uma Thurman plays Emma Peel in the latest vintage-TV-show-adapted-to-a-movie-because-overpaid-studio-execs-couldn't-think-of-anything-better, *The Avengers*. Even Sean Connery can't save this boring, inexplicable clunker as he renders a much too over-the-top performance as the villain.

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## THE FRONT

tickets—to wave my pom-poms with mucho gusto.

I don't think the pom-poms would go down well at the Big O. "A gay person would probably get into a lot of fights in the clubhouse," Chicago Cubs centrefielder Lance Johnson told the *Miami Herald* last month. "Taking showers with people, having them look at you, it would cause a problem."

But as Expos skipper Felipe Alou told me a couple years ago when I asked him whether there was room for homophobia in baseball: "There are too many other things out there to worry about—too many killings, too many robberies, too many lies."

### The boys of summer

I've been writing this column for three summers now, and summertime usually means one thing: little reader mail. School's out and everybody else is on vacation. But not this year.

A couple weeks back, after I penned a column about gay sex, people began either propositioning me on the street or just going plain ballistic. "How could you be so vulgar!" gay conservative assimilationists screamed. "You're reinforcing negative stereotypes! You're a disgrace to the community!"

The irony never ceases to amaze me: whenever I write about the struggle for queer civil rights I hardly get a peep. But mention how I love getting fucked and boom! I'm Slim Pickens riding the bomb in *Dr. Strangelove*.

That was nothing compared to the fear I felt at my high school reunion the same week the column ran. I'd never come out to my high school buddies before, and as I sat there telling them my story I wondered whether they were thinking about how much I love getting fucked.

But we've all grown up since nearly being kicked out of Montreal's Queen Elizabeth Hotel for crashing our own prom. "There's no room for that homophobic crap in our home," my buddy Peter and his fiancée said. And my longtime friend Big Mac invited me to an Expos baseball game at Olympic Stadium—he has season

at which point my friend Eric, a former U.S. high school football running back and principal dancer with Les Ballets jazz de Montréal (and my Alouettes pom-pom partner), loudly quipped, "Across the prairies they got queers and steers—and I don't see any horns growing out your head!"

Boys will be boys.

*Three Dollar Bill, Canada's first and only syndicated queer-issues column, reaches over 600,000 readers every week.*

## medium rare

BY DAVID GOBEIL TAYLOR

So Bill Clinton did it. In one of the more anticlimactic confessions of history, he confirmed what most people already knew. But just how, exactly, did we already know?

Through the media.

"The government has no business in the bedrooms of the nation," said Pierre Elliott Trudeau, a quote that is probably his best-known legacy. Given the media circus that's existed around *l'affaire Lewinsky* for the past seven months, it's obvious that the reverse isn't true.

In a recent poll, over two-thirds of Americans indicated that they thought the media had blown the story out of proportion. To me, this is the most telling fact to come out of Ken Starr's investigation. Yet the media dutifully reported the poll, then moved on to more important matters—like George Stephanopoulos and Dee Dee Myers commenting and speculating, and various and sundry other "experts" commenting and speculating on the comments and speculation.

"Innocent until proven guilty" may sound hackneyed—if so, it's because there's no way to presume anyone innocent if all you hear day after day is allegation after allegation and commentary after commentary.

One interesting thing to note is the fact that there has been so much information for the media to comment on. Grand jury proceedings were instituted hundreds of years ago under British common law in order to prevent

the possibility of prosecutors filing frivolous indictments against innocent people, ruining their reputations due to business or political, not legal, motives. In fact, it's illegal to divulge the in camera proceedings of a grand jury; obviously this has been done on a regular basis.

It's not illegal to report the proceedings if you weren't there, ironically—and, given Americans' unquestioned and dogmatic support of freedom of the press, it will never be.

Still, the question must be raised: is it ethical for the media to report the fruit of illegal activity? And why isn't the question of ethics ever even raised?

Another reason for the grand jury process is to make sure prosecutors wouldn't waste their valuable (to the taxpayer) time on cases that never have a chance of winning in open (and reportable) court. The grand jury judges the evidence and decides whether it warrants a trial.

Ken Starr has made it very clear that he has no intention of going to trial; he's instead preparing a report for congress so they can decide whether to impeach Clinton.

You don't technically need to have an explicit reason (such as illegal activity) to impeach a president—you just have to vote. So Starr's fact-finding has nothing whatsoever to do with bringing information to a body that requires evidence of legal wrongdoing.

### The facts, public, just the facts

These are matters that are seldom if ever stated in the media. I'm sure most editors chalk it up to balance—just report the facts, and give commentary on the most pertinent ones, not these "side issues."

But what we've seen is not balance. By focusing almost exclusively on gaffes and faux pas, the media has already changed the nature of politics. Politicians don't make sure they have consistent platforms to defend to the media; the media doesn't care. Instead, politicos just concentrate their efforts on TV-releasable charisma and making sure they don't screw anything up.

Not that I'm saying Clinton's actions were a simple gaffe or faux pas; he certainly did screw up (no pun intended). But he's a victim too—a victim of the media focusing only on allegations, not on content or context.

It turns out they were right about the allegations—but they certainly weren't right about the process.

So yes, everybody now knows for a fact what they knew all along. How could they not know all along? It's the only conclusion the media allowed them to draw.

Perhaps it is the media's business to be in the bedrooms of the government. But if they're going to go there, then for God's sake, turn on the lights.

Media queries? Media comments? Media concerns? Media rants? Fax to 426-2889 or e-mail to mediumrare@vucorp.ca

# 3 Dollar Bill

BY RICHARD BURNETT

It's been writing this column for three summers now, and summertime usually means one thing: little reader mail. School's out and everybody else is on vacation. But not this year.

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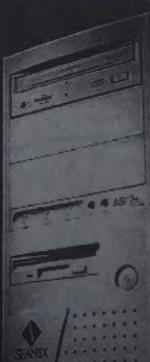
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# VUE news

Your urban alternative guide to the week's really important events

## urban affairs

### New park slated for downtown

**EDMONTON**—A downtown space is changing from a parking lot to an urban park, an unusual reversal of trends in Edmonton. The Petro Canada Heritage Park at Jasper Ave and 96 St will open later this year, providing 800 square metres of badly needed green space in the Boyle-McCauley area.

The site used to hold a gas station and is currently being cleaned up to support the mix of ornamental and spruce trees planned for the park. The park borders the nearby Heritage Trail along the River Valley and is being jointly developed by the Edmonton Downtown Development Corporation, Petro Canada, and the Edmonton & District Historical Society.

## politics

### Klein's frank talk on gay issues

**EDMONTON**—Premier Ralph Klein granted *Outlooks* an exclusive interview this month, in which he said the government would not interfere in business in the province's bedrooms.

The premier told the magazine he would never attempt to use the notwithstanding clause again, and said, "What consenting adults do in private is their concern." He also said he thought it was wrong to deny somebody a job or accommodation because of their sexual orientation.

Veteran Ralph-watchers, however, are more than a little cynical about the premier's sudden change of heart on gay rights and suggest the magazine interview is a fast way to kiss and make up with the alienated Alberta gay community.

### Beer causes buzz with ads

**NEW YORK**—An American brewer's use of hemp slogans in its ad campaigns is causing some legislators to see smoke. Lexington Brewing Co. is using a series of poster ads to sell its new brew, Kentucky Hemp. The problem is, hemp seeds are illegal in the U.S.

The provocative posters include a takeoff on the Budweiser slogan, "This bud's for you," as well as one reading "Undetectable to police dogs." Every poster states: "Brewed in Kentucky. Legal in all 50 states."

One American consumer advocacy group is upset that the brewer is marketing beer like a drug. Anheuser-Busch Co. is even more forthright: the company is taking action to prevent its trademark from being used.

## environment

### Cheviot mine still a go

**JASPER**—Despite its proposed takeover of Manalta Coal Ltd., Luscar Ltd. said it will still proceed with the Cheviot mine, two kilometres outside of Jasper National Park. Manalta questioned the need for the mine last week,

## More reactions to the Clinton Scandal...



noting that if Luscar merged it could get the coal it needs from an already existing Manalta mine.

The \$250-million Cheviot mine has enraged environmentalists, who say it will endanger grizzly bears and other fauna and flora in the Jasper Park area.

### Province fights bridge ruling

**EDMONTON**—Two Alberta ministers visited Ottawa last week to lobby hard against a recent court decision striking down permits against two forestry bridges near Rocky Mountain House.

Environment Minister Ty Lund and Intergovernmental Affairs Minister Dave Hancock met with federal Environment Minister Christine Stewart to try to get an appeal of the ruling. No decision has been made yet.

The controversial ruling came after environmentalists drew attention to the fact that the federal Department of Oceans and Fisheries failed to consider the environmental impact of an entire logging road, not just the two bridges.

A spokesman in the provincial environment department said they will raise the issue with other provinces in an attempt to increase pressure on the federal government to appeal the ruling.

### Eco-labels wanted for energy

**TORONTO**—The Sierra Club of Canada is calling on Ontario energy suppliers to label the contents of what they sell. The environmental group says the labels would help consumers make informed energy purchases when the market is privatized in the next two years.

Some American areas already use such labels. Power companies using the system provide consumers

with monthly statements showing the levels of carbon dioxide, nitrogen oxide and sulphur dioxide emissions from their power plants.

The group is also advocating that electricity suppliers provide five to 10 percent of their output in green power, which includes solar, wind and small-scale hydro power.

### Clayoquot anniversary marked

**VANCOUVER ISLAND**—Environmentalists marked the five-year anniversary of the Clayoquot Sound protest with a report saying sustainable logging was still not being properly carried out in the area.

Friends of Clayoquot Sound, the group that led the mass protests against clearcutting in the rain forest, said logging still continues in the area and that the government has not monitored it in any way.

The British Columbia Ministry of Forests denied the charges and says all logging is carried out according to industry standards.

### Pollution increases weekend storms

**CALGARY**—If it seems as though storms only occur on your free time during the weekend, it may very well be true. A new study published in *Nature* magazine today proposes that car exhaust may actually be creating storm cycles.

Two Arizona climatologists argue that the weather patterns change according to the amount of car emissions. Those in turn are directly related to commuting patterns. Therefore, the scientists found that the first three days of the week are consistently drier than the weekends.

A couple of Calgary weathermen, acting as if they publish no-

## VUE POINT

By LESLIE PRIMEAU

A prescient book about the ATB

LAST YEAR, I HAD a most interesting time interviewing Moe Rahall, author of *Banksters and Prairie Boys*, a scathing book about the Alberta Treasury Branch. It detailed a number of shenanigans played out by the wanna-be bank at the expense of Alberta taxpayers, giving a unique insight into the multi-million-dollar dealings of such luminaries as Peter Pocklington and Larry Ryckman, for example.

The book laid bare what Rahall claimed were the everyday machinations of ATB and suggested strongly that the Alberta government had more than a finger or two in the pie—even going so far as to suggest the government had okayed loans without necessary scrutiny.

The book garnered a lot of interest; more than a few people who looked suspiciously like government workers bought it at Audrey's and took it back to the office in plain brown paper bags. (No doubt to read it by candlelight lest they get caught reading what was labeled by "those in the know" as bald-faced lies and outright garbage.)

Some in the media called Rahall a ne'er-do-well who had scammed more than his fair share of people, claiming he wrote the book with an attitude of sour grapes and that lawsuits would soon be forthcoming. Interestingly, amidst all this brouhaha only one lawsuit was filed, and it has since disappeared.

Even talk shows denounced Rahall, but average listeners seemed to think he was right and gave me plenty of stories about how they were taken by the ATB; it would seem that the ATB wasn't properly receptive to the average Albertan for whom it was intended. Those with big bucks got the red-carpet treatment; folks like you and me, nothing.

### What a difference a year makes

A year later, we've seen some interesting (to say the least) reports on Ryckman and Pocklington, among others. The ATB has "lost" many of its highly-paid employees, and even fired some. They're being sued, we've heard stories of payoffs and one Alberta government employee has admitted that loans were made on the sly.

There are enough stories abounding to make a good book—oops, one's already been written.

As the pieces of the puzzle come together and the pie in the sky continues to crumble, the average Albertan continues to pay for the ATB. Should there be a public inquiry? Certainly. Should it be independent from the Alberta government? Most definitely.

Everyone who went out of their way to discredit Rahall should quietly slink back in their holes. The rest of us should scour the city looking for copies of *Banksters and Prairie Boys* so we can find out what the new chapter holds for the Alberta Treasury Branch.

### quote of the week

"Bathing suits are ridiculous pieces of clothing." —Stéphanie Deschênes, a spokesperson for the Federation of Canadian Nudists hears those in textiles (people who wear clothes) yet again.

Lesley Primeau may be heard weekly from 6-9 p.m. on 630 CHED.

# Let's go, keep it moving, nothing to see here...

Fringe patrons  
need a lesson in  
locomotion

By T.C. SHAW

**W**ith the Fringe upon us, it's obvious that Edmontonians need help when it comes to sharing the sidewalks (you know, those long slabs of concrete in front of shops, perhaps you've heard of them) of Old Strathcona—and not just with each other, either.

No, we have our share of curious out-of-town visitors wishing to partake in our varied and relatively beller-free way of life. As it does each year, the annual theatre event promises to introduce us to people from all over the globe. People with sophistication. People of rich cultural tradition. People with lifetimes of experience navigating around each other whilst being crammed into tiny spaces shared by hordes of other people, chickens, pigs and emaciated cattle.

By contrast, we residents of the Big Country share no such experience. As a rule, crowded sidewalks produce reactions ranging from mild befuddlement in the case of Downtown residents to utter apoplexy and even loss of consciousness in the case of the farther flung Edmontonian.

In the interest of the greater good, *Vue Weekly* presents this handy guide to assist those who, through no fault of their own, have little or no experience with the subtle yet invaluable skill of negotiat-

**humour**

ing their way along busy city sidewalks on a regular basis.

Following these useful guidelines will not only enhance your (and everyone else's) enjoyment of the festivities, but you will also be able to trick anyone paying any sort of attention to their surroundings into thinking you're actually paying some sort of attention to your surroundings.

Remember, you are what you say you are. That's life in the big city—which Edmonton has become, albeit only in Old Scona, and only during the Fringe.

## 1. Have a purpose

As strange as it may sound, the best way to use a sidewalk is to be going somewhere. Literally anywhere will do, as long as your feet are still moving. That way, we at least know you're trying. Of course, making this important decision can take time, especially in the case of large groups traveling together. When, for example, all the outdoor tables on a patio are full and you need a cigarette with your latte, the best move is to dig your heels in next to a sandwich board, which are conveniently located approximately three feet away from each other.

## 2. Keep your wheels on the road

Lord knows there are enough human machines confusedly milling around on local sidewalks (which mysteriously shrink in width around this time of year), so we don't need

anything with two or more wheels out there clogging the sidewalks with them.

The only wheels that belong on the sidewalk are those of the occasional wheelchair and the odd baby carriage or two (by the way, new parents, infants and toddlers alike enjoy muggy, crowded sidewalks almost as much as they enjoy live theatre).

## 3. Beware the fashion faux pas

Unless (and, come to think of it, even if) you are Elton John, try to avoid the following:

- Spandex anything, particularly if you weigh over 300 lbs.
- Day-glo anything (especially cycling suits made out of Spandex).
- Any hat, head gear or actual hair that exceeds a height of 12" or a diameter of 18" (unless you're part of a band hired by Julio's Barrio).
- "Jams," Birkenstock sandals and/or sequin-festooned "Statue of Liberty" outfits.
- Any t-shirt that you paid more than \$15 for, particularly if you paid (he ha) \$60 for a t-shirt that is perfectly ordinary in every way except for a Ralph Lauren logo.
- Anything that says "Welcome to Old Strathcona and the Fringe 1998" unless it also says "Now go home" in small type on the bottom.
- Head-to-toe motorcycle racing leathers, especially if you already know you're actually planning to spend the whole day at some outdoor cafe drinking coffee.

## 4. Be discriminating towards buskers

Buskers are right behind sandwich boards in number—and in I.Q., for that matter. As a potential donor of small change, here are the major types to avoid:

- Guys with more than \$2,000 worth of P.A. equipment—and a beat up hat on the sidewalk.

• Anybody with a flute who can't (or won't) play anything except nursery rhymes.

- Any combo that plays 12-bar blues for more than two minutes without vocals.

• Anybody who sings anything by Guns 'n' Roses.

• Anybody who sings so loudly that you can't tell if their guitar has strings or not.

• Anybody with a hard-luck story hand-written on a piece of cardboard, while they sit there playing a \$10,000 19th-century zither.

• Anyone with any type of drum—especially a pair of bongos—who makes more money by complying with the request that they not play anything until the donor is out of earshot.

• Anybody offering poetry for spare change, especially if they're sporting more than \$500 worth of facial piercings, \$100 running shoes and/or their favourite band's \$40 tour t-shirt.

## 5. Share the sidewalk or wear the sidewalk

Nothing raises the ire of Old Scona residents more than those bunches of five or six people who

habitually move in lockstep, taking extra care to remain in their chosen formation—which is usually a shoulder-to-shoulder, horizontal row, effectively blocking the entire sidewalk from the curb to the front doors of the buildings facing the street. Remember: if you act like a football team's offensive line, you may be treated like one.

## 6. Don't go away mad, just go away

We'd like to wish each and every one of you a happy and fun time down at the Fringe—and by all means, don't forget to bring your buses, your campers, your motorhomes! Please!

If you need more information, just ask a local resident of Old Scona for help. You'll be able to spot them easily: they'll be projecting a generally bellicose attitude, carrying a small bag of groceries and using the alleys to get where they're going; saving up to 30 minutes per city block by doing so. They'll be glad to help you out; all you have to do is tell them exactly where you came in.

## 7. Hey, maybe see a damn play or something.

Isn't that sort of the point of a theatre festival?

T.C. Shaw, a longtime Old Strathcona resident, thinks the Fringe Festival would be much bigger and better if it were held in Clareview next year.



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- 1) Violin (Anne Rice (Random House))
- 2) Eye, Breath, Memory (Edwidge Danticat (Voyageur))
- 3) Here On Earth (Alice Hoffman (Berkley))
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- 1) Matress Countdown (Robert Ludlum (Bantam))
- 2) Dry Spell (Suzie Moloney (Bantam))
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- 1) The X-Files (Fox)
- 2) Harry J. Dent Jr. (Simon & Schuster)
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- 4) Angels & Demons (Frank McCourt (Scribner))
- 5) Simple Abundance (Sarah Ban Breathnach (Warner))
- 6) Leading People (Jo-Ellen Dimitrakos (Random House))

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- 1) Don't Sweat the Small Stuff (Richard Carlson (Hyperion))
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- 3) James Herriot's Life As a Country Vet (Graham Lord (Headline))
- 4) Home Ties (John Krakauer (Anchor))
- 5) Chicken Soup for the Soul (Jack Canfield (Nevis Communications))

BESTSELLER information compiled by

SMITH BOOKS

Edmonton Centre

**You always manipulate the ones you love****Vanity Fierce shows the lengths some will go to**

By PAUL MATWYCHUK

**W**hat is it about infatuation that brings out the schemer in people? Immediately, you begin plotting how to approach the object of your desire and what persons you want to adopt when you meet them. You rearrange objects in your home, hoping to create a certain impression on them—and if they already are involved with somebody, you can't help but wonder how to drive a wedge between them without implicating yourself in the plan.

Stephen Spear, the narrator of Australian writer Graeme Aitken's *Vanity Fierce* (fantastic

title!), has spent so much of his life manipulating others that he barely realizes he's doing it anymore. One of the best sections of the book is the opening chapter, where Stephen describes his calculated campaign to be named top student at his high school.

But when this self-proclaimed "golden boy" moves out of his parents' house to take part in the Sydney gay scene, he soon falls madly in love with his downstairs neighbour, Ant (short for Anthony).

**Ant agonizing?**

The two become friends, but Stephen is utterly frustrated by his inability to make the relationship progress to the next stage. For the first time in his life, the golden boy is refused

the adoration he craves—and for the rest of the novel, even while Ant and himself go through one lover after another, Stephen's paramount goal remains the same: to get Ant completely to himself, by hook or by crook.

Aitken avoids any kind of farcical *My Best Friend's Wedding*-style plotting. Instead, he focuses his attention on those small, crafty romantic gambits that any unrequited lover will be familiar with: the contriving of "innocent" get-togethers in "accidentally" romantic settings, the sneaky, intelligence-gathering questions about what the other person is looking for in a lover, and so on.

But Stephen doesn't stop there. For instance, when Ant enters a long-term relationship with a willowy writer named Carson, Stephen repeatedly sneaks into their apartment to

secretly print out Carson's memoir-in-progress from his computer.

Besides the ongoing joke of Stephen's obliviousness to how amoral all his romantic game-playing soon becomes, Aitken doesn't try for many laughs. Thankfully, there isn't that superabundance of clever-clever one-liners that can make much British and gay fiction so tiresome.

Instead, Aitken adopts a breezy, straightforward style that not only suits Stephen's engagingly shallow character, but gives the book a tone that's direct and unpretentious, if a little weightless, and which allows him to make a smooth transition into the more serious plot twists of the last couple of chapters.

**A question of character**

I wish Aitken had defined the other, younger characters besides Stephen a little more sharply. Ant is meant to be a bit of a cipher—the mystery of why he doesn't respond to Stephen's advances is the whole point of the story, after all. But Shaun and Carson, the other two main love interests in the book, seemed a little colourless to me, even after Aitken reveals the first few chapters of Carson's intimate memoirs.

Aitken does better with the older characters: Stephen's limelight-hogging actress mother Elisabeth, his tackily flamboyant gay "uncle," Vic, or Strauss, an aging, queenly gossip who improbably becomes a successful fashion model.

*Vanity Fierce* is a good summer read: sly, slickly told and ultimately pretty romantic. Plus, you've got to like a book that contains this line, as Stephen explains how much he takes after his mother: "We're even the exact same shade of blond, Arctic Blonde, it says on the bottle."

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## THE FRONT

# Memorable season on the links

By DAVID DICENZO

The professional golf season has been one to remember for a list of reasons as long as a hacker's stroke tally. Thankfully, the Tiger-mania craze subsided and fans were privy to some sensational play by some of the tour's older set.

Hats off to Mark O'Meara, a lock for Player of the Year honours after winning the two most prestigious events on the planet, the Masters and the British Open. A great footnote to this tournament was the googly-eyed play of 19-year-old amateur Matt Kuchar, who wowed the crowd but seemingly wowed himself even more as he walked the old course in disbelief.

Early speculation was the young guns would rule once again in 1998, but all that nonsensical notion did was stir the ire of some PGA vets. O'Meara displayed nerves of steel as he dropped a lengthy birdie putt on the 72nd hole at Augusta. Known as the best player to have never won a major, O'Meara silenced critics and sent a message that the old boys could still play. And he wasn't done just yet.

Fast forward to the U.S. Open. The emotional Lee Janzen, a former champion, dug as deep as one could and won the title at a course that would make most golfers cry. He battled along with another former champion, Payne Stewart, and when the tournament was com-

plete, a sobbing Janzen dedicated the tough victory to his dad on the most memorable of Father's Days.

## War of the Rose

The majors would continue to be a stage for greatness, and as the tour ventured overseas to Royal

Berkdale in England, fans were once again treated to history. Seventeen-year-old amateur Justin Rose was the English equivalent of Kuchar, and actually lead the tournament for a short while. Fittingly, he holed a short approach on the final hole as spectators roared in approval.

But this would be O'Meara's day again, as the classy American calmly went about his business to capture the oldest trophy in golf. His playoff defeat of fellow American Brian Watts (who hit a stellar bunker shot on 18 to catapult him into extra holes) was nothing short of miraculous. The longtime pro had done it again.

Last week's PGA Championship, usually a springboard for first-time major winners, was the last of the big four; and once again, the stage was historic. The picturesque Sahalee country club just outside of Seattle, Washington provided a stiff test for the tour's best. Sunday's leader board resembled a Who's Who of golf, and when the final putt was struck, Vijay Singh claimed the Wannamaker trophy.

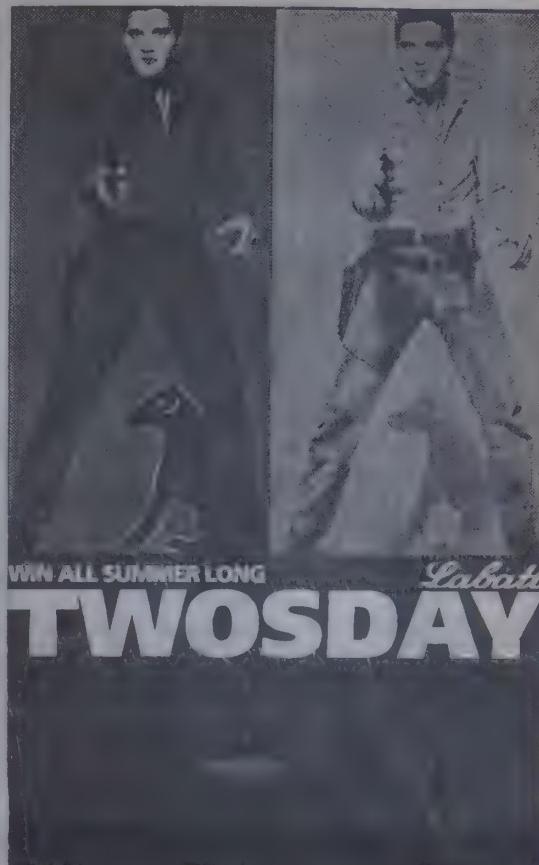
Singh, perhaps the hardest working man on the PGA tour, played some scintillating golf on

the final day, posting a sweet 68 on the treacherous course that features fairways as tight as your upstairs halls. To add to the story, a valiant Steve Stricker couldn't contain himself after finishing second to Singh. He had battled all day, and with his wife (who usually caddies for him) at home expecting the arrival of a new baby in two weeks, the tears flowed. Announcer David Feherty patted him on the shoulder, reminding him that no tournament meant as much as the impending event he would soon experience.

## A year to behold

Four majors, four great wins by three unbelievable players (and people for that matter). It was a year to behold in golf. Aside from the tournaments, there was more to remember—like Casey Martin, who, through many struggles, was allowed to play on tour with a power cart because of a degenerative bone disease in his leg. At Augusta, a bear growled for maybe the final time, as the immortal Jack Nicklaus treated everyone to a brief albeit emphatic run on Sunday. There was the sad passing of senior pro Larry Gilbert who succumbed to cancer a mere few months after winning his first major. And for Canadians, it was great to see Mike Weir get his card and play with the big boys.

It sure was a hell of a ride. And if 1997 was the year Tiger roared, he essentially meowed through 1998 and stepped aside as a wealth of others took the much-deserved spotlight.



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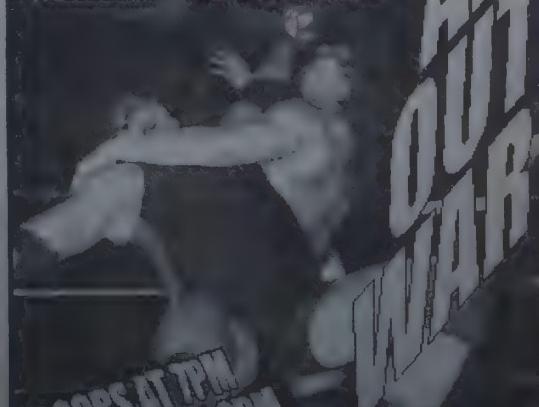
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# Goose-hunting memories echo

By JARON SUMMERS

Someone sent me an e-mail claiming duck quacks have no echo.

When I was a kid, I went duck and goose hunting. I never paid much attention to their echoes. It might have been because it was windy or because I had my ears plugged with cotton so they wouldn't ring after I fired my shotgun on the flat Alberta plains.

I wasn't a very good hunter, so nearly all the birds got away.

Once I shot a Canada goose. This was thrilling for a 17-year-old boy, until the goose's husband came back.

The old gander circled and landed to protect his dying mate. I didn't want to waste a shotgun shell on him, so I decided to wing his neck. First I had to stun him, so I tried to give him a good kick in the head. The gander deflected my kick with a move that would have done Clint Eastwood proud, then beat me up pretty badly.

Fortunately, two of my hunting pals opened up with 12-gauge pumps and nailed him in a crossfire. He soon joined his wife in duck heaven.

That night I dreamed about the gander. I could still see him slowly turning in the sky and returning to his fallen mate.

People say animals don't think about death. They say that's one of the differences between people

and animals.

I don't know if that's true of ducks and geese; I think they understand death. I always noticed that they would never go near hunters, no matter how much good food was available. And if a hunter fired a gun, the ducks and geese would hightail it, so they must have some kind of inkling about death.

If ducks and geese don't understand death, hunters wouldn't have to go to elaborate (some would say maniacal) lengths to hide from them. Hunters dig trenches in the ground and wait like giant earthworms in farmer's fields, then when the birds show up for breakfast, they bust out of the sod, guns blazing.

The fish and wildlife authorities have passed laws that make it fair for the birds during their last seconds. Most states and provinces allow the hunter only three shells in their weapons. I know that if someone were trying to kill me with a shotgun that could hold seven shots, I would certainly feel more at ease with the knowledge that he had to leave four shells in his pocket.

You've considered a bad sportsman if you have more than three shells in your gun when you go wildbird hunting. If the game warden catches you, he'll fine you and confiscate your gun.

I always tried to be a good sportsman. I wanted to give my opponents a fair fight. Even so, when I battled the old gander, I won easily. Of course, I had the help of my buddies who each had three shots (for they

too were sterling sportsmen).

Later I told my hunting buddies about my dreams of the old goose.

My friends nodded wisely and said it was better that we had shot the gander, because Canada geese mate for life and he would have probably died from a broken heart again. Best to put him out of his misery. Yeah, right.

Shortly after that I stopped hunting.

I found my old duck call. I blew it. No echo. I don't know if a goose honk echoes. I don't want to find out. It would only make me think of an old goose so many years ago who was not very good at karate against three young sportsmen.

His stupid valour still echoes in my mind.

Jaron bunts only for ideas now. If you'd like to get his column each Friday, e-mail to him at jaron@vue.ab.ca and say "Put me on the list!"

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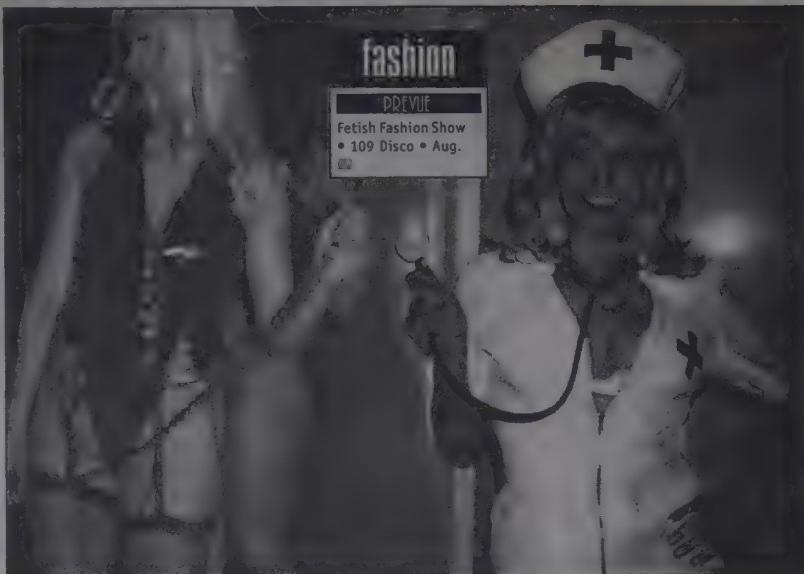


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## Fall fetish fashions featured



BY DAVID DICENZO

**O**uch! Spank! Splat! No this ain't a *Barman* episode; it's a warmup for the Fetish Fashion Show scheduled for Saturday, August 22 at 109 Disco. Rodeo Drive Collectibles owner Brenda Lee, Edmonton's queen of fetish fashion, is once again running the show, which will feature a mix of leather, rubber and latex.

"The best thing about fetish wear is that you can be who you want to be," says Lee. "It creates

the ultimate pleasure and fantasy in a person's mind."

Fashions will be proudly displayed by the Dangerous Curves models, Lee's own agency she operates in addition to her store. Don't expect local parishioners or the weak at heart to check out the Fetish Fashion Show—there's role playing, a live body-piercing exhibition after the show and the hungry folk in the crowd can snack off a human buffet! (Two people covered in Saran Wrap will serve as, well, platters with food all over

them for the attendees to munch on. Watch your hands...)

Lee encourages everyone to dress the part, especially considering the most bizarre outfit wins a custom-made leather get-up designed by the Queen herself. Oh yeah—there are thigh high boots and stilettos too.

Tickets for the Fetish Fashion Show are \$15 and can be had at Rodeo Drive Collectibles. Call 434-8912 for all the gory details. The debauchery gets under way at 10 p.m.

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without whom the Together Party could not have gone off as hard as it did!!!  
Peace!

## THE FRONT

## Free Internet access in Cowtown

## No, it isn't too good to be true

By CHARLES MANDEL

**T**alk about Internet access that sounds too good to be true: a Calgary company is offering subscribers unlimited Internet time, as many e-mail addresses as they want, and personalized content delivered to their computers—all for free. There's just one catch.

Subscribers to Cybersoft Communications Software Inc.'s 3WEB service must provide demographic information the first time they log on. That information is combined with "click-through" technology that gathers data on users' surfing habits and then delivers targeted advertising to the computer.

Paul Mercia, the company's president, compares Cybersoft's proprietary push technology to that of Pointcast, the American webcaster that delivers advertising to millions of computer desktops. With 3WEB, as the user surfs, servers speed compressed advertising to a bar at the top of the screen. Dad receives ads for beer, the kids for pop. No matter where subscribers venture, that bar relentlessly pursues them through cyberspace, flashing ads for a variety of products.

The concept is the brainchild of George Gonzo, vice-president of sales and marketing for CTV's western stations. According last year in Frankfurt, a city of 850,000, comparable in size to Calgary. It signed up 165,000 people in its first three months and currently has 360,000 subscribers. The ISP, owned by German telecommunications company o.tel.o., hopes to capture the European market this year.

Both Baton Broadcasting Corp. (CTV's parent company) and Telus Communications liked the idea enough to buy in as partners. Baton is providing substantial marketing muscle, including television ads and a sales force. The service is carried on Telus's fibre network at no small expense to Cybersoft.

## And Wango was his name-o

Free Internet access is a bit of a leap for this company, which trades at 30 to 40 cents a share on the Alberta Stock Exchange. Since 1995, Cybersoft has been one of Calgary's larger ISPs, specializing in building Internet firewalls for secure online financial transactions. But it was their proposed electronic bingo, called "Wango," that really set investors' hearts a-flutter: it drove Cybersoft shares up to 80 cents two years ago, until the scheme was finally never realized. Now they're hoping free Internet access will pump their share price again.

Free Internet service is a relatively new idea, but it's already had its successes—and its failures. Germany.net started oper-

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## Black Dahlia based on true crime

By RICHARD PETERSON

**T**AKE 2 INTERACTIVE has released an incredible adventure game called *Black Dahlia*, based on actual events that took place in and around the early 1940s, including the crimes of the serial killer known as the *Torso Murderer*, the rise of Fascism and the Nazi fascination with mysticism. Check out [www.bdahlia.com](http://www.bdahlia.com) for more of the true facts behind the game.



tunes, sets and quality acting lend a real '40s ambiance to the game. At times, even the actors' facial expressions gave the clues needed to continue the investigation. When *Black Dahlia* isn't making use of high-quality video clips, you'll find yourself looking at some incredible graphics. Every one of the

70-plus locations you visit is a full 360-degree explorable panorama of highly detailed art.

Not to be outdone by the art, the storyline shines as well. You start out on a simple investigation of Fifth Column subversives and find yourself drawn into the crimes of a grisly serial killer and a strange occult organization with hidden agendas. As you explore this fascinating world, you will have to solve over 60 challenging puzzles through the use of a simple and easy-to-use interface.

This game is detective novel crossed with *Raiders of the Lost Ark*. It's excellent.

You play Jim Pearson, a rookie agent of the COI (Coordinator of Information). As Jim, you must make full use of your powers of deductive reasoning, puzzle solving and investigative skills to save the world from a supernatural nightmare about to be unleashed by a secret cult.

Sounds good? It is.

The game makes stunning use of video clips to enhance the storyline—the best in any game to date. Every scene was shot with incredible attention to detail. The cost-

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## Human Rights

<[www.art-for-the-world.com](http://www.art-for-the-world.com)>

Art for the World—Independent non-profit organization for contemporary art serving humanitarian purposes.

<[www.ccvt.org](http://www.ccvt.org)>

Canadian Centre for Victims of Torture (CCVT)—charitable organization dedicated to the continuing needs unique to survivors of torture and their families in Canada and abroad.

<[www.halcyon.com/FWDP](http://www.halcyon.com/FWDP)>

Center for World Indigenous Studies—non-profit research and education organization dedicated to the understanding and appreciation of indigenous peoples and the social, economic and political realities of indigenous nations.

<[www.freeway.org.hk/~cawhk/](http://www.freeway.org.hk/~cawhk/)>

Committee for Asian Women—publishes a quarterly newsletter and works to voice and represent the concerns of women workers in Asia.

<[www.libertynet.org/~ccs/](http://www.libertynet.org/~ccs/)>

Committee of Concerned Scientists (CCS)—an independent organization of scientists devoted to the protection and advancement of the human rights, as well as the scientific and intellectual freedom of scientists around the world.

<[www.cpj.org/](http://www.cpj.org/)>

Committee to Protect Journalists—dedicated to defending the rights and safety of journalists around the world.

<[www.albanian.com/kmdlnj/](http://www.albanian.com/kmdlnj/)>

Council for the Defence of Human Rights and Freedoms—documents human rights violations in Yugoslavia.

<[www.derechos.org/nizkor/](http://www.derechos.org/nizkor/)>

Derechos Humanos en America Latina—human rights information about Latin America and the rest of the world. In Spanish and English.

<[www.jungle.ottawa.on.ca/etan/](http://www.jungle.ottawa.on.ca/etan/)>

East Timor Alert Network (ETAN)—Canada—seeks to end Canadian complicity in the genocide in East Timor.

<[www.focusonjustice.org](http://www.focusonjustice.org)>

Focus On Justice—helps existing advocacy groups disseminate information about

human rights violations and furnishes information to journalists, including updated, downloadable audio and video.

<[www.globalexchange.org/](http://www.globalexchange.org/)>

Global Exchange—human rights organization devoted to building people-to-people ties between first and third world nations and promoting sustainable development.

<[www.globalfoundation.com](http://www.globalfoundation.com)>

Global Foundation—provides solace and compassion to hostages, political prisoners, and detainees, by providing them with letters, pictures, local papers, food items, and other reminders from home.

<[www.webcom.com/hrin/welcome.html](http://www.webcom.com/hrin/welcome.html)>

Human Rights Interactive Network—an Internet launchpad for human rights, armed conflict, disaster relief, and other resources. With links to organizations, work/travel opportunities, action alerts and a feature magazine.

<[www.hri.ca](http://www.hri.ca)>

Human Rights Internet (HRI)—international documentation centre and network on human rights. Information on human rights education and resources, the United Nations and more.

<[www.geocities.com/~larf/](http://www.geocities.com/~larf/)>

International Association for Religious Freedom—non-governmental organization with general consultative status at the UN that supports religious freedom through interfaith cooperation and local community service and development strategies.

<[www.milarepa.org](http://www.milarepa.org)>

Milarepa Fund, The—non-profit organization started by the Beastie Boys in 1994 to raise funds for helping the Tibetan people.

<[www.worldpolicy.org/americas/](http://www.worldpolicy.org/americas/)>

North America Project—includes sections on international human rights treaties, full text of recent publications on democracy and human rights in the Americas, referrals to experts and links to related sites.

<[www.survivorsintl.org](http://www.survivorsintl.org)>

Survivors International—providing specialized medical and psychological treatment for victims of political torture from all over the world.

Hey surfers! Fax or e-mail your category and/or website suggestions to us at 428-2854 or [office@vue.ab.ca](mailto:office@vue.ab.ca).

## Free Internet access in Cowtown

ing to Mercia, Gonzo envisioned a Canadian version of America Online, fast and accessible but free to boot, and based on the commercial television model where advertising pays for the service.

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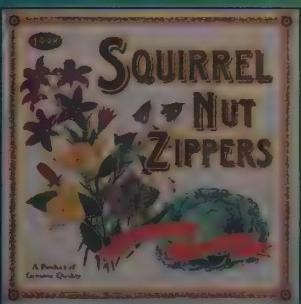
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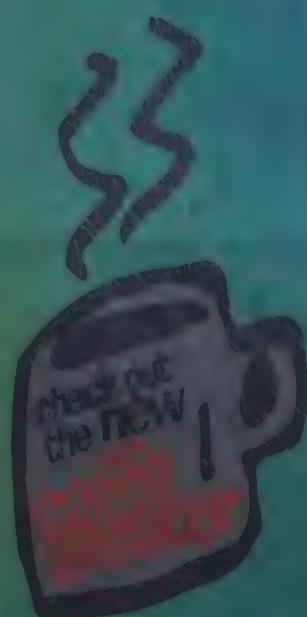
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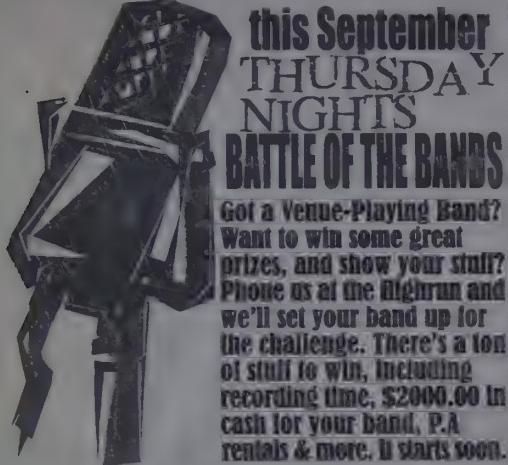
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## The house of the rising son

### footsteps

By STEVEN SANDOR

The world is filled with sons who follow in the footsteps of their famous fathers. Alexandre Dumas père's son enjoyed a fruitful literary career. In the world of sports, all you have to do is think of the hockey Hulls or the baseball Griffeyes. Michael Douglas became a movie star decades after his father Kirk was a Hollywood hunk.

We may soon have to add Adam Cohen, the son of Can. Lit. and songwriting guru Leonard Cohen, to the list. And even though, like any son of a famous father, Cohen would like to stand on his own merit, he admits that his dad was a tremendous inspiration during the recording of his new self-titled CD.

"My dad was very supportive and he loves the new record," says the younger Cohen during a promotional tour stop in Calgary. "He was there for me all the time. I would play a song for him and I could tell just by the expression on his face if he thought I was going in the right direction or not. And even if he wasn't personally involved in the making of the record, just the fact that he's my father would constitute some kind of involvement. I grew up listening to his music."

Even though the elder Cohen helped his son select a producer and songwriting collaborators for the new album, success wasn't handed to Adam. The younger Cohen first tried to sell himself as a musician in New York, and was stung when he couldn't generate interest. That failure spurred a move to Los Angeles, a market far more receptive to his brand of moody pop. A bidding war erupted between the major labels; the battle was won by Sony, who also has the elder Cohen in its stable.

It took Adam two years to record the new disc; he demo'd a total of 60 songs. And so far, the press has been favourable. *Rolling Stone* lauded the record.

Cohen's music isn't ambiguous—he lays his emotions bare right from the get-go. "Quarterback," the CD's best track, opens with the lines "You said you really wanna have sex with me/You lied," showing that Cohen doesn't like to mince his words.

"I feel that directness can be used as a form of expression," says Cohen, dressed completely in black as he takes a drag from his cigarette. One can't help but be reminded of Cohen's father as he bows to the interviewer in the exact same manner as Leonard. "But it doesn't necessarily need to imply what it seems to be implying. I use directness as an affect—to trump up emotion. It's a source of lucidity and sobriety. I think my music is very emotional, and being emotionally direct is gripping and entertaining."

Cohen worked with producer Steve Lindsey (Leonard Cohen's *The Future*) and collaborated with a variety of different songwriters.

"I felt like I was an apprentice of severe proportion," says Cohen. "I worked with many friends



A chip off the old block

of my father. But it was gratifying that they called me after the project was done to work on soundtracks or songs for other artists. For me, it felt like a validation.

"The record also forced me to be better organized. Many of the songs were recorded on 48 tracks, and I had to remember what was on every one. I learned to work through sleep deprivation, to live off junk food and cigarettes."

Cohen's CD, though slickly produced, is a brave debut. In "Sister," he describes a friend who admitted the reason he's dating the singer's sister is because she's so much like her brother. "Cry Ophelia," the album's lead single, was recorded in both English and French. Cohen jumps from musical style to style; there are traces of funk, pop and folk.

"I have many musical interests," says Cohen. "I have a huge palette of influences, from Schubert to Stevie Wonder, Tom Waits to Radiohead. I think that's true of many songwriters today, that they borrow from different genres—and I think that's both an indictment and a quality of the music industry. I think, on one hand, that it's a source of originality, to mix these different styles and do something inventive. But, as well, it also shows that some integrity has been lost from each different aesthetic, that they can no longer stand on their own."

Cohen, of course, will have his detractors, those who say he's only milking his father's name. But his debut CD shows that he has mettle—and if he's allowed to develop, he, like Michael Douglas or Brett Hull, will earn fans thanks to his talent, not his name.

## MUSIC



By GARY McGOWAN

## THE FRINN' IDGITS

cars: an R&B version of "Harper Valley P.T.A." How about a twin guitar rendition of "I Don't Like Mondays"? Or a very respectful (God bless Tammy Wynette's soul) tour through "D-I-V-O-R-C-E." All this and more is your Thursday night at Mickey Finn's. That's the night the Flippin' Idgits play a rare gig. Edmonton rock-trivia-meisters will recognize the Idgits (Mike McDonald, Dove, Lance Looe and Larry Sheast) as the lineup of Jr. Gone Wild that recorded the Pull The Goaler disc. So the Idgits aren't only fun for you the listener, but serve as a "one time for old times" reunion gig to four Edmonton music warriors. And if the pints are cold and the mood is right, you just might hear a Jr. Gone Wild song or two work its way onto the set list.

## HOOKAHMAN

Mickey Finn's continues to take advantage of the Fringe crowds that are invading Old Strathcona this week. The club offers thronges a second night of live music on Friday night. Fitting into the Fringe vibe like a custom officer's hand into a rubber glove, Hookahman will squeeze itself into Finn's on Friday. Hookahman may have more members than the average Italian parliament, but the group has been maintaining a summer touring pace that would do any major label act proud. Hookahman kicked off A Clockwork Fringe by playing the Festival street dance last week. Then it was off to Saskatchewan for a show at last weekend's Regina Folk Festival. After the Mickey Finn's gig, however, Hookahman will pause for a spell. At least half the ever floating membership have individual projects they'll be pursuing this fall. So see Hookahman at Mickey Finn's on Friday night or you might wait until past the end of Daylight Savings Time before the group plays another gig.

## AL JORGENSEN

Al Jorgenson is keeping the pressure up on his vocal chords. The original lead singer of Drool will be reuniting with his bandmates on Sunday, August 30 when "Old School" Drol are one of the featured openers on the rescheduled SNFU date. In the meantime, Jorgenson's current project Broken Nose will headline a show at New City Likwid Lounge on Friday night. Opening the Broken Nose show are a new Vancouver band by the name of Forget Your Face.

## THE LOVING DEAD

Just the membership roster of the Loving Dead is cause for comment. The band will headline a show at New City Likwid Lounge on Saturday night. Three-quarters of the lads spend the bulk of their musical time in Black Diamond, which is recognized as

one of the world's foremost Kiss tribute bands. The remaining quarter of the Loving Dead (that would be the drummer) is usually found keeping time in Calgary's Zuckerbaby. The Loving Dead are, of course, the "original" project for all concerned. They have a very early '90s rock feel to their music (forget Seattle, think Guns 'n' Roses). In the company of Vancouver's similarly styled Boneyard, this is an outside-the-envelope gig for New City Likwid Lounge. What the heck, let the new trends begin!

## COLLEEN WILSON WEST

Colleen Wilson West fronts a great gospel music package at Heritage Amphitheatre in Hawrelak Park on Sunday afternoon. West broadened her Christian music fan base considerably last year when she released her debut CD *Take Me With You* and started playing mainstream venues like the Sidetrack Café. Sunday, she'll be joined by her frequent backing band Razor's Edge along with the mighty vocals of Voices of Joy. The latter hail from the Edmonton Community Worship Hour Church. The choir is usually part of the Sunday services at that house of worship. It's always a treat when they step onto a secular plane to bring their southern gospel sound to an audience that might not otherwise make it to Sunday morning services. Believers and infidel alike should have no trouble making the 2 p.m. start time for Sunday's gospel show under the awning at the Heritage Amphitheatre in Hawrelak Park.

## RED AUTUMN FALL

Calgary's great alternative hope Red Autumn Fall play the Rev on Wednesday—except they're no longer Calgary's great alternative hope. Frustrated by several near-misses in landing a record deal, singer Simeon Ross, bassist Jackie Duncan, drummer Gall Thompson and guitarist Rich Ragan relocated to Toronto 12 months ago. The

time away from family, friends and the distractions of their hometown scene appear to have done wonders for the group. Sheer, hard-giving work has turned Red Autumn Fall into a reasonable draw in Queen Street clubs like the Horseshoe. The band played a well-received showcase gig at the South by Southwest Music Conference in Austin, Texas in March. A CD called Departure has been completed, and a first video (for the song "Josephite," recycled from the group's earlier EP *Debutante*) is headed for MuchMusic. And, like the major label status to which they aspire, Red Autumn Fall are supporting the whole thing with a tour—hence the Rev gig. Here's hoping that this time the quartet collect on all their hope and promise. A band called Hughes 500 open the show.

## MARK STERLING

Sherwood Park's Festival Place has been proving that there is life after lunch in the 'burbs. The hall's midweek afternoon outdoor shows have been pulling good crowds the last few weeks. Bookings have mostly concentrated on solo and duo acoustic acts. The Place has landed a good one this week. Mark Sterling is scheduled to deliver his usual set of smokin' acoustic blues this Wednesday. Sterling has had a very busy summer: he played both the *Calgary* and *Edmonton Folk Festivals*. In the company of fiddler Calvin Volrath, he also performed a well-received set at the *Blueberry Bluegrass Festival*. This fall, Sterling is laying plans to expose his music to some fresh audiences by hopefully touring Saskatchewan and Manitoba beginning in late September. In the meantime, Sterling's growing popularity and profile prompted K-ROCK 97.3 to add the track "Deep Down" from Sterling's self-titled CD to the station's playlist. Regular radio airplay—always welcome news for an independent artist.

## Gary McGowan's PROfiles

## Name: Dove

**Notoriety:** Bass player with The Flippin' Idgits, the band that dares to do the cover songs that no one else wants to do or could see themselves doing without getting hurt by the audience.

**Next Gig:** Thursday, Aug. 20 at Mickey Finn's (2nd Floor, 1051A Whyte Ave.)

## Epitaph: E vedi vedi vomitus.

**What Do You Look For In A Woman:** Someone who is beautiful, funny and has a really good job—all qualities, I might add, that I only look as far as my wife to find.

**Personality Trait You Most Admire In Another Person:** Someone who is entertaining and will go out of their way to make me happy.

**Nicknames:** Bird, Stinky. My Dad always calls me Twit.

**Sign:** Taurus, but I'm on the cusp so I'm part Aries. That explains why I'm not completely boning.

**What Makes You Happy:** Having time with nothing to do.

**What Do You Think Should Be Outlawed:** Hypocrisy.



Anything You Can't Live Without: Food, shelter and clothing.

**Hobbies:** I like watching old movies, particularly old cowboy movies.

**What Do You Do To Relax:** I drink and chat with people.

**Memorable School Experience:** When I took English in high school, I went most of the year without reading a single assigned book. I'd written book reports on all of them, however, and got reasonable passing grades. Towards the end of the year I actually did read one of the books. I didn't like it and said so in my book report. I got a non-passing grade with the comment at the bottom of the page, "Did you actually read this book?"

The collage consists of five separate posters arranged vertically, each advertising a different event at The Rev:

- Top poster:** "the rev" featuring a screaming woman's face with the word "ecstasy" and "a fringe play at THE REV august 14-23".
- Second poster:** "WEDNESDAY AUGUST 19 PURE" featuring a woman in a white dress.
- Third poster:** "WEDNESDAY AUGUST 26 RED AUTUMN FALL" featuring a man and a woman.
- Fourth poster:** "FRIDAY, AUG. 28 HUEVOS RANCHEROS with RUSTY and Guests" featuring a woman and a man.
- Bottom poster:** "SATURDAY AUGUST 29 DOORS @ 8:30 PM • TX @ THE DOOR • 18+ ID REQUIRED THE EIGHTIES RETRO PARTY OH, YEAH" featuring a group of people.

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## MUSIC

**Zappacosta prefers a lower key**

Twenty-year career  
has taught him  
priorities

By DAVID DICENZO

In the 20 or so years that Edmonton's Alfie Zappacosta has been in the music business, many things have happened, creating a wealth of memories. There was his debut recording with the band Surrender in 1979; there was a Juno award in 1984 for Most Promising Male Vocalist; there was the work on 1985's "Tears Are Not Enough" to help famine victims in Africa.

But with all of those accomplishments, what sticks out most in Zappacosta's mind is playing low-key shows in the last five years. "To play a gig in front of a room of 700 people with a guitar and a piano player, that's what it's all about," he says.

It's only in these last few years that Zappacosta has really found what he was looking for in the business. He's believed in his work from day one, yet with age comes wisdom—and he realizes the earlier portion of his career left something to be desired. Zappacosta feels he'd been jumping on an out-of-control bandwagon rather than producing serious artistic accomplishments.

"I have had to do a lot of soul-searching," he says. "Everything I'd done up to a certain point was a lie. It was never really fulfilling for me."

An illness in 1993 seemed to put Zappacosta's life in complete perspective. Even before getting sick, he was beginning to see the light, recognizing that the music business has some unenviable characteristics. The pace

he had established was definitely catching up to him, and the need to calm things down was staring him in the face.

"What the sickness did was make me realize I was in a hell of a hurry," says Zappacosta. "It helped me focus in on what's important. I found myself being pulled in different directions—but now, I allow little in my life in terms of turmoil. I'm being more selfish with my time and energy, but without being a bore or a prick. It really helped me find exactly what I wanted to do."

**Zap! He's back in the fray**

And that entails writing and performing good music. Zappacosta has jumped right back in the fray with an upcoming CD he just completed recording. It's his first since 1995's *Ballet*, and while there was the possibility of slight apprehension, he approached the project with vigour and a sense of readiness he hadn't had before.

"Going into it was an incredible relief," says Zappacosta. "I had so much time to work out the tunes. I was extremely prepared and I also knew the people I'd be working with were right on."

The artist considers the as-yet-unitled CD some of his best work to date. Key people Zappacosta worked with are as excited about the release as he is, something he regards as a promising sign.

"It's a pop/jazz record in a lot of ways and very groove-oriented," says Zappacosta. "The vocals are up front. It's pretty stripped-down but still colourful. I think there are some interesting elements that bring it into

the '90s without being obvious."

Like much of Zappacosta's previous work, the upcoming CD places an emphasis on relationships in terms of material. But he made sure they were interesting lyrics and not what he calls "I love you baby stuff." The new track, "Soda," offers some insight to the type of quirky stories Zappacosta wants to tell. With Spain as the setting, it's about a guy walking around and searching for something to drink.

"He asks this lady in Barcelona for a sip of her pop," he says, "and it leads to an incredible hour of fucking."

Cool.

**The long and winding road**

The new and improved Zappacosta is a man in total control of his life and career. What hasn't changed is the conviction behind all the music that he makes. That was never the concern—getting wrapped up in the day-to-day business of music was.

"You have to be honest about yourself," says Zappacosta. "It's a matter of not following phases and keeping a realness and sense of legitimacy to your work. You get wiser and sometimes see the futility involved in record labels. They have their flavour of the week and you end up chasing your tail."

The road has been a long one for Zappacosta, who got his first taste of performing music by playing Italian weddings in his early teens. But after so many years and a slew of setbacks, he remains standing. Even the late Chairman of the Boar (yes, I mean Frank) would have been proud: Zappacosta now does it his way. ☺

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Once again, **club hoppin'** is bringing in some very good DJ talent, this time from Vancouver: DJ will be gracing our city for a night to remember on Thursday, August 27. Those who have been to any club night or party out in the Van might recognize him as one of the foremost house DJs in the city—now it seems that T Bone has changed his style a bit. A mellow blend of drum 'n' bass has got him doing damage on the dance floor in a very West Coast fashion. If that's not enough, on the same night Divine and Gravity Pope are having a fashion show to kick off the fall season. It'll be well worth the cover charge that night.

◆◆◆

Therapy (10028-102 St, the alley entrance of the Rev) is now presenting the Clinic every Friday night with DJ Tripswitch, definitely one of the most underrated DJs in the city. Joining him are the

masters of the sonic grooves themselves, Ariel and Roel, who will be serving up a healthy blend of pure laid-back beats and very funky grooves. This will surely be a great night to party till the wee hours of the morning.

◆◆◆

Yes, the party this Saturday, August 22 called Build (10538 Jasper Ave, right by the new Boston Pizza) is still a go. DJs Dub Gnostic and Tobias from Winnipeg will be delivering a very hard techno assault. Edmonton's own Dr. Fong, Enkidu, J. Widget, Beat Creep and DJ Dragon (the man who loves self-promotion) will be representing the Prairie sound of very funky techno. This is the first party by a new promoter from Toronto, and it will be very interesting to see how people will react to a very eastern techno sound. If you haven't been to any parties in the T.O. region, then you're in for a treat. It's \$14 at the door but only \$12 with a food bank donation. Phone 988-3771 or check out <http://www.techno.ca/build/> for more info.

◆◆◆

A lot of nightclubs are now going cyber—yes, now all of you armchair clubheads can party with out leaving your home. Everything from goth clubs right down to top-40 and raves are being broad-

cast on the Internet. A really cool club called The Tunnel <http://www.tunnel.co.uk/> in the U.K. gives you a grand tour of their space from street entrance to dance floor—and even the bathrooms.

There are also a lot of parties going on every weekend via live broadcast on the Net; one very good site is interFACE pirate radio <http://interface.pirate-radio.co.uk/>, which contains a lot of previous DJ sets and a live feed from the booth with video of the DJ of the hour. The pirate radio station also did a live feed from the Glastonbury Festival. I suggest you check in on a regular basis on this site simply for the fact that they have one of the best party sites going. You can also find hip-hop online; check out <http://www.onlinehiphop.com/> or <http://www.wrapradio.com/> for some of the best urban sounds. But if you enjoy the sounds of underground dance music, then go to <http://www.x-radio.com/> where you can hear some of the best of the techno scene.

If you have any info on the club or party scene in town or abroad, please e-mail me at djdragon@vuse.ab.ca or call me at Axe Music at 471-2001. Grazie, tanti, amici, mi.

## MUSIC

# Rock 'n' roll is for pussies

Nashville Pussy  
more than a  
gimmick

By DAVID DICENZO

Just take your time. Out nice and slow. Beginners may want to pretend they're spelling out the alphabet. Oops!

It's amazing how one's mind can wander after a conversation with rock 'n' roll vixen Corey Parks of the crazed band Nashville Pussy. The Athens, Georgia foursome have been referred to as "Motorhead with tits," thanks in large part to the statuesque Parks (6'3" of fire breathing glory) and guitarist Ruyter Suys, who, though smaller in stature, packs an equally sexy and bold punch.

While the female element of Nashville Pussy is what springs to mind first (trust me, something will indeed spring), you can't forget singer/guitarist Blaine Cartwright (Ruyter's husband) and drummer Jeremy Thompson. Actually, "forget" is the last term anyone would ever use to describe the hard hittin' band from the deep South whose roots are firmly entrenched in old-fashioned '70s rock.

"We got together because we wanted to play live rock 'n' roll," says Parks emphatically. "We hit the road because we didn't like where we were living and we wanted to get better. And how you do that is by playing a lot of fucking live shows—as many as you can and as often as you can."

And did Nashville Pussy ever play. Parks says they clocked in at about 312 shows in their first 14 months out. The rigorous schedule was entirely cool with the band, who can't get enough of playing live gigs. Besides being a huge promotional vehicle, the gigs also allowed them to hone their skills and get comfortable with the high-octane set they play, which features fire, titties and, most importantly, kick-ass tunes laden with raunchy riffs.

## Sex, drugs, rock'n' roll... and fire

"We played the same fucking set for about eight months in the same order every single night," says Parks. "If you went to see some of the good old bands like Kiss or Aerosmith, they played the same fucking set the whole tour. When you do that, you get to be real comfortable with what you're doing and your personality can then come out. The music becomes just like breathing and you can concentrate more on the aesthetics of the show—which, by the way, is what rock 'n' roll is all about, man. It's about sex and fire."

Make no mistake, Nashville Pussy is by no means a gimmick band. Parks says they're four people who flat out live and die for rock. She hates the notion of those flash-in-the-pan acts that are out to get theirs and then crawl away from the scene with dough in their pockets. Marilyn



Nashville Pussy photo

Manson immediately comes to mind as someone in the "shock" business—as opposed to the music business. But for Nashville Pussy, the music comes first and, as Parks says, "We'll do whatever we have to do to get those mothefuckers in the club."

One thing that's gotten the throngs of people noticing is the band's debut full-length disc, 12 tracks of earth-shattering mayhem with a decidedly punk sound built into the throwback rock. If a picture was ever worth the proverbial 1,000 words, the CD jacket says it all. It depicts the band's two bombshells and a couple of big dudes with their heads buried, shall we say, south of the border.

"It's just music you don't have to think about, baby—it just rocks," says Parks. "It's just really good hooks and really fast. It's just 28 minutes of driving down a fucking highway in a goddamn '69 Plymouth Roadrunner, just hauling fucking ass or being in the back seat making out."

## Man, can those pussies play

The hard work has paid off big for Nashville Pussy who got picked up by Mercury Records. Parks says the band couldn't be happier with the deal, since the label has supported every move, however controversial. Still, the live shows are key, regardless of the business side of things. The funny thing is that the crowds don't really anticipate how heavy Parks and Ruyter can rock—jaws hitting the ground are therefore commonplace at any given show. Nashville Pussy don't mess around.

"I take the job of saving rock 'n' roll as serious as a fucking heart attack," says Parks

That's what the band wants to do. Parks says they came in a blaze of glory and that's how they'll go out. Nashville Pussy's approach is almost like their track "Five Minutes To Live." And what would the

amazing Parks do then?

"I'd probably roll the biggest fucking fatty on the planet and make some good love to my man," she says.

A, b, c, d, e, f, g. Pass me a fucking cigarette! V

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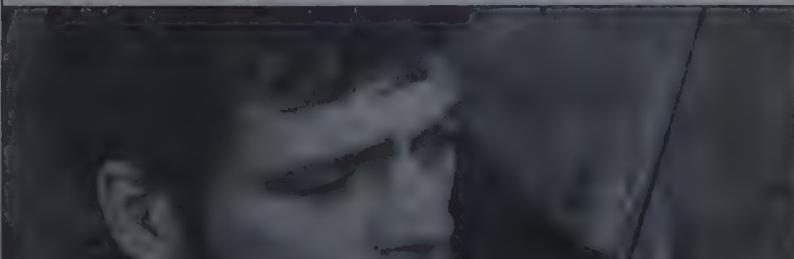
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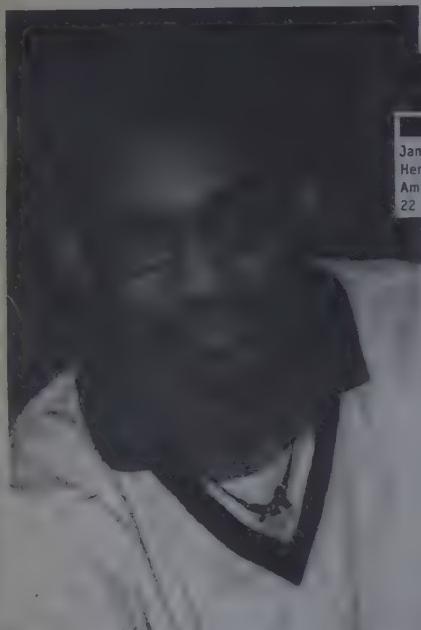
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## MUSIC

**Multicultural Jamfest celebrates Edmonton's diversity**

Baby J

**A**ccording to Aaron Grey, founder and CEO of the second annual Multicultural Jamfest '98, we in Canada, and especially Edmonton, don't realize how good we have it. There are people from a variety of ethnic backgrounds living together in peace and harmony.

So that's why he started the Jamfest last year, bringing to-

gether musicians from around the globe for a one-day celebration. "The idea is to bring together the people of Edmonton of diverse cultures," says Grey.

"We have a good base here in Edmonton. People of different ethnic backgrounds live in peace. We're cool with each other. I want to call attention to

that fact—we can be a model for the new millennium."

One usually doesn't think of Edmonton when talking about multicultural cities; according to Grey, that's because we all get along. "We live in a negatively motivated society," he says. "We only hear about different cultures living in the same area when there's violence. We fail

to recognize the positive: how different cultures can learn from each other. That's why we should be proud, and get together and celebrate.

"We have it so good in Canada. We should serve as an example for the rest of the World."

Jamfest '98 will feature over 30 musical groups and soloists from Jamaica, Latin America, Ire-



Girlie MC



Alba

land and Canada (both Aboriginal and of European descent) at the Heritage Amphitheatre in Hawrelak Park. Just about every conceivable genre of music will be represented, including reggae, hip hop, Celtic, country, heavy metal, gospel and blues. Mayor Bill Smith will open the festivities at 3 p.m.

# Have money, will play Edmonton

**Zeke seem to get in all sorts of jams**

By CHRIS TENOVE

**Z**eke wants to put on a live show that gets Edmonton adrenal glands pumping out the good stuff. But even though the Seattle-based band has played through head injuries and a skewered retina, lead man Blind Marky Felchton admits that they might not make their August 25 gig at the Rebar.

"We all had felony convictions," Felchton explains, on the phone from a diner in Minneapolis. "The consulate or somebody said, 'You gotta pay \$750 to come up here and work.' So if we have the money, we'll make the Alberta show and the Vancouver show, and if we don't have the money by then, I guess we won't do it. But I think we will."

Zeke is crossing the northern half of the States in support of this year's release, *Kicked in the Teeth*, a 21-minute lashing of punk and metal that continues the lineage of Motorhead, MC5, the Ramones, and Kiss. It's the third album in the band's four-year history, but their first out with indie powerhouse label Epi-taph.

Fans hoping for an Edmonton appearance can take heart. When it comes to live perform-

ance, the band is no stranger to adversity. One particular night from the last tour sticks out in Felchton's memory

## He needs it like a hole in the eye

"We got through half the set and Donny broke a drumstick and stuck it in his eye," Felchton reminisces. "He said, 'Dude, check it out. Am I okay?' And he opened it up and there was all this fluid coming out.

"It was our first serious medical emergency on the road. We didn't really know how to deal with it, so we said 'Dude, we think you're fine. Don't worry about it.' We finished the set.

"I guess that was really stupid because the next morning he was brushing his teeth and I heard this big thud. He was on the ground passed out. He got up and started pouring saline solution into that big hole in his eye and then he passed out again. I was like, 'I think we better take him to the hospital.'

So the doctor only had to examine his eye, right?

Don't forget, we're talking about a punk band on tour here. The doctor had to keep in mind the possible lingering effects of cranial trauma, incurred during a fracas in Houston two months earlier. It's a rather involved story, but here's a quick sketch:

Sonny, Zeke's guitarist, was just talking to a girl when her boyfriend hit him.

Zeke's tour manager became involved.

Twenty people staggered out into the middle of a Texas street and began, according to Felchton, "beating the snot out of each other."

Donny, our soon-to-be-skewered drummer, had his head introduced to the pavement until he began bleeding out of his ear.

## Maybe he was "talking" in the biblical sense

"It all started with Sonny just talking to some girl," Felchton maintains, again emphasizing just talking.

"It was pretty stupid and actually quite embarrassing. I started to write a song about it, and decided not to."

So far, despite some difficulty entering Canada, the current Zeke tour sounds downright peaceful. Led by their "tour mismanager," the band hopes to hit New York and then Japan some time in November. After that they'll return to Seattle to record a new and more musically diverse disc.

But seriously, will Edmonton get to lay eyes on Zeke next week?

"We're actually doing really good in merchandise," Felchton says. "People are buying all our shit—I don't know why. By the next couple shows we'll definitely have \$750 to get up there. I'll call and let you know."

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## MUSIC

**Band member of the opposite sax**

**Kingpins player/manager doesn't follow suit**

By SANDRA SPEROUNES

**I**t seems the biggest bands are coming out of Montreal these days—big in terms of number of band members, anyway. Bran Van 3000 is probably the best-known example, with its roster of 20-plus musicians. But if there were an award handed out to the "Best Dressed Big Band," it would have to go to the Kingpins. Decked out in their black suits, the nine-member group definitely fit the bill as Montreal's coolest and wildest ska band.

Sitting at the controls of the band's thermometer is Lorraine Muller—saxophone player, singer, manager and the only female member in the group—not that she minds.

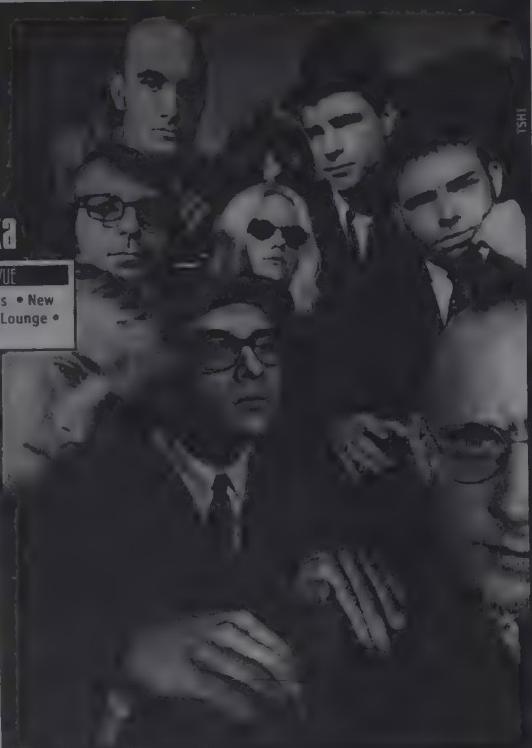
"I love it. I'm so one of the guys it's not even funny," she says. "I think I wouldn't have it any other way—and the guys would go crazy if there were more than one girl. It's bad enough to have one girl, because I'm acting manager and acting tour manager, so it's tough. Some people might say 'control freak,' but whatever."

Actually, Muller's probably more like a big sister to the band, or even a mom—although

## ska

## PREVIEW

The Kingpins • New City Likwid Lounge • Aug. 27



The Kingpins

that's probably not the image of cool she has in mind for herself. While she jokes around with the boys at band practice, she's also the one who keeps things running smoothly—filling out loan applications and booking a 15-seat van and U-Haul for their current cross-Canada tour.

"I feel kind of responsible for everything," she says of the tour. "I just want to make sure everything goes great, everybody's happy and everybody has a beer or whatever they want."

**She was scene and heard**

Muller has been with the Jamaican-ska/surf-punk band from the first practice four years ago. "That happened because I used to hang out in the scene, quote unquote, back in '88 or '89. So they knew me from there, and they heard I'd picked up a sax and started playing." Other members include singer/percussionist Padddy Walsh, bassist Jordan Swift, guitarist Bobby Beaton (formerly of the Gruesomes) and baritone sax player John Jordan (formerly of Me, Mom and Mortgentaler).

In the past four years, the Kingpins have released a three-song EP and a full-length disc, *Watch Your Back*, on their own label, Stomp Records. They've also had their songs included on at least six ska compilation albums. This fall, they'll be putting out their second CD, tentatively titled *Let's Go To Work* in homage to Quentin Tarantino and those "single people" who are scoping for a groping partner. Half the guys in the band are single—as is Muller, who is undoubtedly too busy to entertain thoughts of a boyfriend.

This is the first time the Kingpins have headed west in their four-year career. Apart from organizing the tour, Muller is now entertaining offers from major record labels. "I do have one serious offer and there's another record company I'm sure is interested," she says, "but I just haven't gotten anything from them yet."

Whichever label the band ends up choosing, it won't be one that has only recently discovered the merits of ska. "I don't want to sign with somebody who's just jumped on the bandwagon," Muller says. "I want to be sure that we don't look like we've sold out."

**In pursuit of suits**

Speaking of sold out, that's what's happening to the Kingpins' ultra-sharp suits. They used to buy them from a Montreal designer who originally manufactured the suits in the '60s.

"He'd made 60,000 suits and he had 20,000 or 30,000 left," says Muller. "So we started buying them regularly and they were very inexpensive. Unfortunately, people from Japan caught on to the retro '60s thing about a year ago, so huge boxes of suits were shipped to Japan and now he's sold out of normal sizes."

But Muller doesn't have to worry too much about finding a new designer. She's starting to forsake her suit in favour of dresses—on the prompting of her boys. "We had a big show at the Spectrum [in Montreal] last year, and they all said, 'Lorraine, you have to do the girly thing,'" she laughs. "So they made me do it. But it was fun."

Move over, Mom; make way for Lorraine Muller, sex kitten. ☺

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## Old Doggie's new tricks nothing special

**Snoop Dogg** *Da Game Is To Be Sold, Not To Be Told* (No Limit/Virgin)

The long-awaited new Snoop Dogg CD seems to be a mixture of Snoop's old and new worlds. The title makes a strong statement supporting that attitude. But perhaps one thing is missing from the new equation: Snoop's old "Don't mess with me 'cause I'm a mean mothafucka from the streets" attitude. Not that gangsta rap has to be nasty to be good (all it needs is a truthful message), but at least Snoop's look at life back then seemed real, genuine and sincere.

Success and growth are hard to balance in gangsta rap because as soon as you leave the streets for a comfortable house and there are no financial problems, you must lose some of your anger and indignation at life's unfairness. This CD is definitely from someone who is losing touch with the streets where he came from. I really liked his previous effort, *Doggystyle*, produced by Dr. Dre on Death Row Records. From the look of the new CD to its sound, it seems that everything in Snoop's world has changed—including, of course, his name.

A new producer and a new image seem to be the strongest things about this release. The original song "Gin and Juice" from *Doggystyle* was the beat. It's a song that makes your toes tap and your fingers snap. This CD tries to cash in on that song's popularity with a new song called "Gin and Juice II." I loved the original song and looked forward to this version, but alas, both my husband and I were disappointed. My main squeeze said it teased him by making him think he was going to hear something as good as the first version. Instead it left him wanting to hear the original song even more.

As for myself, I feel you really need to know the first song to understand what's missing from the second one. On the first song back in '93, it sounds like everyone involved is having a good time making music. The '98 song is a lot slower, darker and more serious. The mood is one of "We've made it, so now we can sit back and relax." Snoop's earlier CDs still had a bit of hunger and bite to them. The new release is just a little too smooth and a wee bit overproduced. The raw edges are gone out of the music—and that's a shame, because my teenage nephew, who turned me on to Snoop, says this new CD is soft. I admire an artist who stretches and grows musically, but there is no growth on this CD. He hasn't tried anything new; he just toned it down a bit.

Alison Crawford

### Pearl Jam Single Video Theory (Sony Music)

Did you ever have a best friend in high school who you spent most of your time with, but who then became too wound up in his or her life that you never kept in touch? And then your estranged relationship became a once-in-a-while catch-up-on-things? Yeah, me too.

Then there's Pearl Jam running away from the spotlight for five years. The boys haven't had a single video since 1992's "Jeremy," and their live television appearances have become few and far between. Now they've released a documentary about the making of their latest effort, *Yield*, a disc that some say is better than *Ten* or their second album, *Vs.*

Here lies the problem. Pearl Jam have been fighting the battle between being the big super rock group everyone wants them to be and being the small group of musicians that has artistic integrity. The video shows the band rehearsing the material for *Yield* and discussing their philosophy on the music they're playing. Candidly, the band let their guard down long enough for the viewer to see them in a personal light.

Plus, watching the egos of Eddie



Vedder and guitarist Stone Gossard clash as is entertaining as any song on the video. Performance-wise, the band is at the top of their game, moulding together their introspective side along with the all-out rock they're known for. It's nice to see the boys perform the songs with such conviction and pleasure. Maybe they'll get over their camera-shy ways and we'll get to see them more often. That is, unless they want to ditch us like they did in high school.

David Laing

### Fear Factory Obsolete (Attic Records)

Theme albums by bands have met with varying degrees of success in the past, but techno-industrial metal band Fear Factory have taken the concept and made it an integral part of their apocalyptic message.

*Obsolete* is the third instalment in the band's manifesto of man-versus-machine. Continuing the storyline of their first two discs, *Manufacture* and *Remanufacture*, the plot of this disc deals with a future where man has become a secondary citizen on earth. Lyrics and liner notes paint a Terminator-like script of a future where man tries to rebel against the Orwellian rule of the mechanistic government and their tools, the Smasher, Devourer and the Securitron. The flight of the rebel Edgercrusher unites the flow of the lyrics into a rage-filled metaphor against the system.

This comic-book-like storytelling may be too linear for many industrial fans, but it does serve to show that the band has a cohesive message that they intend to be heard and understood, something to respect in the chaotic worship of the industrial genre.

Experimentation is the key word with this band and lead vocalist Burton C. Bell uses his voice to good effect, extending from strong melodic parts to a primal scream reminiscent of Pantera's "Fucking Hostile." The band is tight and complex, but shows an emerging maturity and restraint in its arrangements, partially due to their recent involvement with other artists like Geezer Butler and Front Line Assembly. Appearances by the Vancouver Chamber Ensemble on the last two tracks and Gary Numan doing a monologue on "*Obsolete*" are interesting points, and fans of Dave McKean's computer photographic collages will no doubt recognize his hand on the amazing liner art.

If you're a Terminator/Mortal Kombat/Punisher/Duke Nukem kind of personality, then this CD is designed just for you. Fans of the industrial genre will have much to appreciate in Fear Factory's efforts on this disc, and no doubt we'll hear much more of this band's rise in the future. As a matter of fact, video-game enthusiasts will be able to enjoy parts of the *Obsolete* CD as part of the soundtrack of a new game, *Messiah* by Shiny Entertainment, slated for release in October.

Matt Bromley

### The Connells Still Life (TVT Records)

I'm always a little skeptical of albums that have stickers on the shrink-wrap listing the three hot singles contained inside. Okay, one hot single is plausible, striking while the iron is hot—but three singles? It's like when you find out that pro wrestling is staged and the "opponents" are actually out there spotting each other so no one will break his neck (*What???* Pro wrestling is staged! Oh sniff—Ed.)

So anyways, this Connells album has such a sticker sorightaway I've gotta be

on guard. The sticker says the three hot songs to listen for are "Crown," "Soul Reactor" and "Still Life." I check the back of the CD for the list of tunes. Okay, I haven't missed any of 'em yet (I don't wanna do that). The Connells can, to save space, be described as sounding a bit like a cross between Jacob Synn's the Wallflowers (only perhaps after a few cups of coffee) and a *Basement Tapes*-era version of The Band (which, by the way, Jacob's own dad, Bob Dylan, happened to play on, for you trivia fans...).

In other words, the Connells play a sort of loud/quiet type of pop, where basic songs made up of "farmer" chords like G, C and D are fleshed out by tasty keyboards, rockin' guitar leads (but they're mixed down low so they don't frazzle your nerves) and simple, effective back-up vocals. Still haven't heard the hot singles yet, but "Curly's Train" sounds like T. Rex might've if they'd come out of Southern California instead of England.

"Glade" sounds like—woohoo—the Rolling Stones. Hmm—so much for sounding "alternative." Okay, it's "Soul Reactor," the first hot single. Aw, it just sounds like a Cracker out-take with a Beatles-esque middle eight. OK, it's hot song number two. Hmnm. Could be a hit on VH1. But is that a good thing?

And—whoops! I guess I did miss one of those three hot songs after all! Well, in that case, you'll have to check out *Still Life* on your own, and then you can decide if the song was in fact missable or if I'm just a dumbass.

T.C. Shaw

### N'Dea Davenport Self-titled (V2/BMG)

This is the first solo effort from the former diva of the Jackson Five/acid jazz combo the Brand New Heavies. Davenport felt that her time with the Heavies had come to an end and pushed out on her own, resulting in a very diverse and rewarding album.

Davenport goes with a full range of styles, proving that she can, in fact, do it all. Calling Davenport's music R&B can prove to be a double-edged sword, however. While there certainly is rhythm and blues and jazz and funk, I'd hate to group her music alongside the likes of Brandy or Monica (don't these pals have last names?) or other teeny-bop contemporaries. The hope would be that aficionados of bad R&B would elevate themselves to discover how good it can be when done properly. This is Davenport doing it properly.

As I've already said, Davenport runs the gamut of styles on the album. "Save Your Love For Me" has the backbone of Wilson Pickett-inspired soul. Other tracks like "No Never Again" have the requisite beats that would make them popular in dance halls and with house DJs. If you're looking for some good jazz with vocals, then look no further. The inclusion of French lyrics on the track "In Wonder" brings back memories of old Grace Jones tunes. About the only clunker is the cover of Neil Young's "Old Man," which is a bit too far removed from Young's original writing.

Getting out of BNH while the getting was good may have been a smart move for Davenport. The Heavies' last album had seemingly traded in the soul for an R&B pop gun. We want the funk, and the Heavies no longer seem capable of delivering. They are, in fact, already looking for a replacement for Davenport's replacement. Davenport, on the other hand, seems to be coming into her own. As a performer ala Lith Fair this year, she's receiving a seal of approval as an artist to be reckoned with.

Yuri Wuensch

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## MUSIC

# Boneyard backs away from hitting the bottle

**Band is bone-dry—  
now**

By SANDRA SPEROUNES

**L**esson #1: never down a few pints before a gig. Especially on an empty stomach. Chances are you'll end up puking on stage or all over some of your fans.

"That happened to a couple of us a few times," laughs Michael Stafford, the soft-spoken but loose-lipped member of Boneyard. "I did kinda half on, half off the stage. After that, I vowed never again."

It's probably not an easy vow to keep. Beer seems to be one of the elements that bonds the Vancouver foursome together. The band's singer, guitarist and drummer—Shane Stone, Jason and Scott Whyte respectively—got to-

gether when they were all drunk. As for the bass player, his approach was a little more sober. "I answered an ad in July of '95, and then it turned into more drunkenness," says Stafford.

## Umm... in-your-face balls!



Despite their weakness for Bud, the band do find the time to write songs, record CDs—their first was a self-titled disc released independently in 1996—and tour. Not surprisingly, the hard drinkers are hard rockers by nature. "I would describe our music as Aerosmith on steroids or intensely energetic rock 'n' roll. Our stage show is very in-your-face; we grab you by the balls," says Stafford. "Rock 'n' roll is meant to be a show; there are too many bands that just look at their shoes, act-

ing like they want to be back in bed."

After Boneyard yank a few, uh, testicles at Edmonton's New City Liquid Lounge, Stafford and his drinking buddies will head home to finish writing and arranging the songs for their second disc. They've got 12 now, and Stafford expects more to flood out. "A flood of something," he laughs. Then the band will dash in and out of studio with producer Delwyn Brock.

"We don't like spending much time in the studio—and we can't afford to spend much time in the studio," says Stafford. "Personally, I don't like being in the studio; our drummer hates it. Overall, we're a live band."

Stafford says he's looking forward to livening up Edmonton's music scene—it's the band's first visit to our city and their hoping to win over some new fans. By the sounds of it, they don't have all that many in Vancouver.

"The music fans in Vancouver are so jaded," he says. "It's literally the only place where an opening band doesn't get any applause and the headlining band only gets a little bit more. It's very disheartening."

## Java jive with Coffee Mate

There's a good chance there will be a few disheartened souls in Edmonton after Boneyard's gig. The band are well-schooled in the ways of making hotel staff turn deathly white. Following one particularly good show in Ste. Catherine's, the band celebrated in their

hotel rooms with the three prerequisites of any good party: beer, cigarettes and Coffee Mate.

"Our singer and drummer took some Coffee Mate and dumped it all over the dresser and they broke it out into lines," Stafford says. "We had beer cans all over the place, cigarette butts in the Coffee Mate, just drunken bullshit like that."

Stafford isn't sorry for Boneyard's actions—after all, you can only stay sober for so long. Don't forget, the band doesn't drink on stage. "We're very serious about our music," he says. "But at the same time, if you're not having fun, get the fuck out."

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# These kids ain't childish

**Kid with man head are all grown up**

By KARLA CRIPPS

I envisioned a sideshow freak at the circus. When I thought about having to do an interview with a punk band with a name like kid with man head, I pictured a non-sense-filled half hour of childish gibberish—just like you'd get doing an interview with Green Day. Thankfully, I stand corrected.

This New Jersey based pop/punk band couldn't be more grounded—at least when it comes to their music. Made up of four guys in their mid-twenties, including a bassist named Gay Elvis, kid with man head has been together for seven years, with only four of those as a full-time band. They've released two CDs, one as an independent, and they're going back to the studio in December to record with the Descendants, an event guitarist Chris Gaylin is happily awaiting.

"The Descendants have always been one of our biggest influences, so recording with them is very exciting for us," says Gaylin. "We have a lot of ideas and new songs to work with."

## Survival of the punkest

Gaylin says most of kid with man head's influences have always been from older punk music, including the Descendants. What he admires most about punk music is its survival aspect, since it has endured for years.

"Punk is always there," he says. "Even after the mainstream hype came and went, it still survived. Punk music will always be self-sustaining."

One such band that came with the hype was Green Day, an act many punk music fans have dismissed as a sell-out. Gaylin says kid with man head's sound has been compared to Green Day, a comparison he thinks may not be to good for the band's reputation, although he admits to still liking their music. Kid with man head do consider themselves pop/punk in sound but the "pop" isn't exactly like Michael Bolton or any other "star" that comes to mind. Their vocals have been compared to Weezer, which is about as pop as kid with man head gets while still remaining predominantly punk.

## It's in a name

Kid with man head must have something worth listening to; last summer, they opened for the Doughboys and Offspring at the Agricentre as a stop on their Canadian tour. They'll be back again for their fourth time in Edmonton, playing at Rebar on Aug. 22. The show is part of their cross-Canada tour, as they promote their latest CD *Flap Jack Hair Piece*. They also claim they enjoy our great country and its kind citizens, which will always draw them back here.

"We love it in Canada. That's why we keep coming back," says Gaylin. "We've met so many great people that have helped us out when we were here in the past that we still see when we come back. We even stay at some of their places while we're on tour."

As for the name kid with man head, it's not taken from one of the band member's wacky experiences at the circus sideshow as I suspected. Apparently, during a high school, a friend of the band's got pregnant and the baby had a big head they felt looked like a man's. Hence the name.



# David's Music-a-Gogo



**David Gogo ▶ Wake me up before you... ah, never mind**

**Blues guitarist is a busy, busy man**

By CAM HAYDEN

Imagine, if you will, playing Saskatchewan, Vernon, Calgary, Edmonton and Mission, B.C. in that order in a two-week span. Makes you kind of dizzy, doesn't it? "Just the usual agent trouble," says David Gogo from Kelowna, packing up the truck for what he calls "The Star of David Tour."

"I'd like to look after all the bookings myself," says Gogo, "but in this business things come up and it's really hard to deal with some stuff over a cell phone from the road."

Not only that, he's busy looking after his recording career, with two new CDs being shopped around even as we speak. "One is an electric disc that I had help from producer Barney Bentall, and the other is an acoustic, bluesy CD," he says.

## Fast, focused and fancy free

In talking to Gogo you get a buzz from his energy as he goes a mile a minute but somehow remains focused—characteristics that translate to his music. Just listen to *Dine Under the Stars*. Live, a recording made in his home town of Nanaimo. It's a hard rockin' blues disc with some Albert Collins, some originals and some very fluid, inspired and, yes, focused guitar work.

The disc was made "to give something back to my very loyal fans in Western Canada, who stuck by me through some changes," says Gogo. Those changes came courtesy of EMI records, who envisioned something other than what David had in mind for his self-titled release in 1994.

"They were working with bands like the Tea Party and were looking for a real edge, a harder edge than I had in mind," says Gogo. "I wanted to go more in

**blues**

David Gogo • Sidetrack Cafe • Aug. 20-21

the direction of the Arcangels."

The Arcangels, if you haven't heard them, are a Texas-based outfit that features Charlie Sexton, Doyle Bramhall II and Stevie Ray Vaughn's rhythm section, Tommy Shannon and Chris Layton. Their sound is very bluesy, but with a rocky edge.

Gogo's disc has just been picked up for distribution in Europe, but fans in the States will have to wait—the indie release still has no label south of the border. All this doesn't faze Gogo. "I love the road,

I love going out and playing, it's what I do."

## Over the influence

Gogo cites as his major influences Albert Collins, who he got to work with for a time, and B.B. King, although his style doesn't copy any particular player. "I guess I was probably too lazy to go out and learn someone else's solos note for note," he says. "It's like Albert Collins told me once: he said, 'You gotta get your own I.D.' That's what I've done. You may hear a trace here or there of someone else's style, but most of what I do on stage is improvised right there on the spot."

On his current tour that rumbles into town this week, he'll be joined by longtime pal and keyboard player Rick Hopkins and a Calgary-based rhythm section of Phil Whipper and Glen Yorga. When he hits the stage, we'll hear "some new stuff, quite a bit from the new CDs and lot of what's on the live record. I like to start off by doing the first few numbers acoustic, then move into the more electric, bluesy stuff."

With a wealth of new material to choose from, two new discs ready to go and the freedom to do what he wants as an independent, look for a high-energy show with enough twists and turns to keep the trip interesting.

Cam Hayden hosts the Friday Night Blues Party 9 p.m.-midnight and Alberta Morning 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM

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# Every *Clockwork Fringe*

# THE FRINGE show ReVUE'd

**W**e did it.

Covering a festival the size of the Fringe is a daunting task. Last week we previewed 13 of the 113 shows in A Clockwork Fringe—meaning, of course, that 100 other plays didn't make the cut. A heartbreaking task, to say the least—we'd have loved to be able to write about them all, but we've only got so much space.

So instead, we decided to review every Fringe play.

Easier said than done—to say the least.

We painstakingly compiled a schedule for our 14 reviewers to see all of the plays in the first four days of the festival—sometimes up to six plays a day for certain reviewers. Gryelling, but pretty straightforward, you might think—like clockwork, even.

Ah, but then the random factors ensued. Two reviewers got sick on opening day and had to miss some plays. Some shows ran over time—some way over—which is a Fringe no-no, but since the BYOV (Bring-your-own-venues) shows usually don't have another performance starting within the hour, some of them are a little lax when it comes to the running times listed in the program. Which meant if a reviewer was scheduled to see a play right afterwards, he or she missed it, because the Fringe doesn't allow latecomers. And one complimentary ticket was inadvertently left off the front-of-house form.

Sigh.

But luckily we were blessed with some darned flexible reviewers, who put their stamina to the test by pitching in to cover shows at the last minute. And we got them all done—even *The Vestibules*, whose show wrapped up last Sunday, but it would've been a shame to have every review but one.

So as you enter the final weekend of the festival, hopefully these reviews will help you to decide what to see and what to miss. Of course, you have to keep in mind that tastes differ—especially for Fringe shows. So don't just go by the rating; read the description to see if your criteria are different from ours.

Beauty is in the eye of the beholder—so is the Fringe.

—David Gobéil Taylor,  
Editor-in-chief

## Our reviewers are:

AA—Araxi Arslanian;  
AR—Alexandra Romanow;  
AW—Audrey Webb;  
DTG—David Gobéil Taylor;  
KJM—Kris J. Morra;  
KM—Kim MacDonald;  
LO—Laura Ollerenshaw;  
LR—Lorraine Ressler;  
MK—Matthew Kowalchuk;  
MG—Mike Garch;  
MR—Magharita Regheini;  
NS—Nicola Simpson;  
PM—Paul Matwyuchuk;  
RM—Russell Mulvey;  
SS—Sandra Sperounes.

**AGNES OF GOD** The venue is church. Not the basement; the sanctuary. There's no set to speak of, no stage lighting; the audience sits in the pews and everyone is whispering. The story is that of a young nun who is accused of murdering her newborn baby (you may have seen the movie). A court-appointed psychiatrist is brought in to determine the girl's sanity—well, let me tell you, she's not sane. It's a pretty good script—what wasn't good was the direction. The actors paced back and forth, up and down and seemed to scream an awful lot. And lots of the action took place behind the audience at the back of the church. It was pretty hard to watch. **●●● (KJM)**

**ALL ABOARD THE ELECTRA EXPRESS** It's hard to slam a puppet show for kids by kids, but this condescending show asks for it. The stick puppets, while adeptly drawn, are coloured in with Magic Marker, leaving them streaky. Three young performers manipulate them well enough to a pre-recorded reading of two different stories. Sluggish timing, a narrator with a slight speech impediment and numerous stumbles over words make for a "we-ran-out-of-time-to-really-nail-this-down" feel. Toppling it off is a sloppy attempt at audience participation. Children are actually quite discerning and deserve much better theatre than this. **●●●● (AR)**

**ALL CLASSICAL MUSIC EXPLAINED** We've seen performers do the solo thing and fail miserably. They miss two things: an intense love for their craft and undeniable charisma. Rainer Hersch is dripping with both in this staggeringly witty performance. Silver-tongued one-liners, groanable puns and an obvious love for music take the audience by the ears and yank them into the action full-force. If you've ever been forced to play an instrument, adore the classical composers—or even if you know absolutely nothing about the topic whatsoever—this show will take you past the twittering stratosphere and out into the belly-laugh universe. **●●●● (AA)**

**ALL IN THE TIMING** Director Michael Clark keeps David Ives' creative look at life moving along at a quick clip throughout four vignettes. The first, *Sure Thing*, is the strongest, with Jennifer Spencer and Chris Fassbender giving a highly polished, well-rehearsed performance. A bell offstage sets them onto a track from a parallel universe, resulting in a wry and thorough exploration of "what if". **●●●● (AR)**

**ARMY OF ME** This is, hands down, the most careless and arrogant piece of work I've ever witnessed over six years of Fringing. A ripoff of the *MacHomey* premise, this quite talented voice impressionist spits in the face of his audience with sloppy work, zero production values, and contemptuous opportunism. I'll say it again—*This is not the MacHomey guy!* The most insulting part is that he makes you pay seven bucks to get in. If you're a fan of *Army of Darkness*, *The Simpsons* or artists who have a sense of craft about their work, avoid this show like the plague. **●● (AA)**

**AT DEMONS WITH MY FACE** Whoever knew that rose gardening and hocking were so inextricably linked? Bart Anderson's one-man show is a flurry of filthy lines and painful insights into the psyche of a Canadian actor (and hockey player) that everyone can relate to in some way. Impressively staged and at times disconcerting, Anderson's demons take centre stage as he prepares, poorly, for a production of *Hamlet* and tries to figure out what his life is all about. **●●● (NS)**

**ATOMIC TROLLS' IMPROV FILM FESTIVAL (IN 3-D)** Atomic Improv and Three Dead Trolls in a Baggle have joined forces, doing one of three improvised plays each performance. The one I saw was inspired (sort of) by science fiction from the 50s. These guys are usually good at improvising some pretty funny stuff, but the moments of hilarity were all but lost in the terrain of easily predicted gags. I'm sure at least one of the three plays will be gut-wrenchingly hilarious, too bad there's no way to predict which show that will be. **●● (RM)**

**BERYL MARKHAM—FLYING WEST WITH THE NIGHT** Beryl Markham was the first person to make a solo flight across the

Atlantic from east to west. She was an amazing woman—but in this one-woman piece written and performed by Diana McIntosh she seems somehow less amazing. McIntosh plays Markham as though she were giving a routine lecture about her life. She creates a soundscape for herself by playing the piano and beating a drum and she cues her own sound effects—all the while there's a slide projection of an airplane behind her. The overall effect is less than compelling; the piece would make a dandy radio play. **●● (RM)**

**THE BLACK RIDER** A folk opera with music by Tom Waits and lyrics by William S. Burroughs sounds a little too bizarre to be real, much less fantastically entertaining, but it is. A retelling of a German folktale, *The Black Rider* has its North American premiere here, and is visually stunning and richly sung with live music and brilliant performances by Michael Scholar Jr. (who also produced) and Rachel Martens. To quote my editor's guidelines, "This is a Fringe show? It belongs on Broadway!" It certainly does. **●●●● (NS)**

**THE BOY'S OWN JEDI HANDBOOK** The Force is definitely with this inspired and hysterical show by Stephen Massicotte. Focusing on the profound impact that Star Wars had on an entire generation of kids, *Jedi* helps the audience relive the funny and poignant memories of dressing up as Obi-Wan and making lightsabres out of wrapping-paper tubes. If you're between the ages of five and 95 (but especially if you're a Gen-Xer), run, do not walk, to this show. I've already got my popcorn ready for the sequel. **●●●● (NS)**

**BRECHT ON BRECHT** Unbelievably, the sheer talent of the students of Grant MacEwan's Theatre Arts program has pulled off the feat of the century: making Bertolt Brecht's dissonant tunes and often dreary prose almost—hummmable! A unique show with great musicality and standout performances by Vanessa Sabourin and Emily Dykes. *Brecht on Brecht* carries on the tradition of fine Fringe musical theatre fare by the GMCC gang. You'll never hear *Mack the Knife* the same way again. **●●●● (NS)**

**BROTHERS** The title says it all. A one-man show about the character and his brother told in flashback is, of course, a touching monologue on sibling relationships. But it is also an enjoyable tribute to childhood, from jumping on beds to playing Superman and spy games. Scott Maudsley nicely captures the physical elements of exuberant youth when playing the character's younger self. It is the present of the piece that creates some difficulty. A five-year-old child is the plot device which triggers the flashbacks—the only problem is, the interjections aimed at the child often detract from the rest of the story. A minor quibble in an otherwise entraining piece. **●●● (RM)**

**BUS PLEASE!** Yes, it's a mime act. But before you jump to any Marcel Marceau comparisons, think Mr. Bean. Frank Engle conjures up a character as quirky and lovable as anything delivered by Rowan Atkinson. Who wouldn't feel for a homeless guy who makes a breakfast of his own lice? This brand of humour will appeal to anyone with kids in tow, and the audience could use an unselfconscious 10-year-old to break the sound barrier as we quietly titter in the dark. Mark Eriksson also delivers a solid performance, but it's Engle who shines. **●●● (MR)**

**CABIN FEVER** This is a show that has a lot to offer, starting with a terrific band, Great Uncle Bill. For about 20 minutes before the show starts, the quartet of slide guitar, banjo, bass and saw set the tone for a hillbilly cabin high in the mountains. Follow it up with incredible masks on the three crusty curmudgeons who live there and some phenomenal character work by the performers. *But—what keeps this show from brilliance is the script.* Once the initial premise is presented, the ending is entirely obvious. **●●● (AW)**

**CANADIAN DREAMIN' ... EH!** It's a good thing there's still room at the Fringe for shows like this. First-time playwrights directing their first plays with first-time actors. I don't know for sure that this piece about a young male virgin who needs a heart transplant living with a woman who loves



**The Black Rider** **●●●● (NS)**

him but won't have sex with him is the first effort of writer/director Shane Snow—but if it isn't, he should give up theatre right now. **●● (RM)**

**CANADA WILD** What do you get when you cross four college guys who can't make tuition payments, a case of Pil and a Canasta game gone wild? A bank robbery, of course. This fresh, young group from Edmonton combines some good writing with quality acting to bring you a quirky story about friendship and making ends meet. They have youth on their side—this company will only get better with age and experience. **●●●● (NS)**

**CARVING MOTHER** Two dancers, a few veils and an original score, choreographer Jackie Latendresse keeps things to a minimum for this exploration of the relationship between creator and created. Overall, it works well, although shaving 10 minutes off would really drive it home. Dancer Lucy Rupert offers a supple spine and liquid arms crowned by an unwavering focus: she's a truly gifted performer who draws you in. Rebecca Carney lacks the outstanding abilities of Rupert and looks stiff and uncommitted to the movement to comparison. Regardless, they create some beautiful images using a dense and rich vocabulary of movement. **●●● (AR)**

**THE COSMIC ADVENTURES OF MUFFY GALLANT** If you love campy effects, poking fun at trailer-trash and moulded jello-salad, you'll love this sci-fi comedy. The script, chock-full of laughs, places space cadet Muffy in the dubious position of saving the Earth. A blend of comic book caricature and amazon-babe, Kate Ross's Muffy is reminiscent of *3rd Rock's* Sally. Deb Vos as Irene is a little flat, but Richard Craig as the redneck Bubba is outstanding. More concerned with cable TV, adultery and his porta-potty business than the ozone, Bubba is stereotyping at its best. **●●●● (MR)**

**DAS WEASEL (THE WEASEL)** From the opening "Das Weasel" sketch (*A Titanic spoof*, where the boat in question is an unfloatable submarine), the laughs keep on coming. The perfect sketch-comedy show is a myth, but there are no real duds here, as the group of five weave a tight ensemble performance. Also impressive—and rare—is the fact that they're not afraid to go a few minutes without a meaningless gag; instead they choose to set up the (slightly more meaningful) punchlines. There are too many funny bits to mention (like the hospital scene that parleys into a hilarious revival of the suddenly flattening audience), but here's a tip: *Das berg ist grosse und swartze Das flusse gehen recht.* [*Matthias, mein Freund, du bist ein mensch sehr fremde.*] —Ed.] **●●●● (MK)**

**DAS WEASEL (THE WEASEL)** This is the ultimate of truth in fiction and self-fulfilling prophecy. John is a man struggling with himself after an affair. He writes a novel strictly fiction of course, to deal with his guilt. Of course, his wife realizes the truth in his fiction and carries out the novel's end herself. But this is more than a story of betrayed love—it's a story of betrayed faith, and that becomes a weakness, descending into preachiness at times. There is a stand-out performance by director Colin Whiteside, who regularly steals scenes

as John's evil alter ego. Even when silent, his presence is magnetic. **●●● (KM)**

**DECEMBER MOURNING** It's December 1917. Halifax is preparing for a Christmas in wartime. Two ships jockey for position in the harbour. And boom! Halifax is devastated by the world's worst explosion. Thousands died, 10 times as many were injured. Haunting music fills the theatre, as does a really big projection screen. But what really set the stage are the poignant stories told by two very talented actors Matthew Moreau flawlessly plays a historian giving us account after account of the devastation and the effects the explosion had on people, the country and the world. Jason Boden capably plays Dr. Moore a surgeon brought into Halifax to help deal with the carnage. Together, along with chilling slides, stunning music and sharp direction, this company gives any Fringe-goer a real bang for their buck. **●●●● (KJM)**

**DEUX DURANG** Talk about playing to your strengths! These two sparkling Christophe Durang comedies (one a takeoff of *The Glass Menagerie*, the other a dreamlogic dysfunctional family meltdown) provide the kind of stylized, satirical, just-short-of-campy material which this troupe of Teatro La Quindicina veterans thrives on. It's ridiculous to sing out one performer in such a uniformly talented cast, but Ron Pederson is particularly funny both as the asthmatic, swizzle-stick collecting "Lawrence Wing Valley" in the first playlet and as a son/husband/father/Russian lover rolled into one in the second (don't ask). **●●●● (PM)**

**ECONOMIES OF LIFE** Somewhere in Bob E. Thomas's text lies a brilliant show. His monologue about his personal history (whether real or invented) contains many touching tales. The script, however, bounces from one story to another without connecting them. Most of the stories simply drift to an end, with no punchline or apparent reason for being included in the text. The biggest problem, though, lies in Thomas's stilted delivery, which unfortunately distances the performer from the audience. The dances that break up the monologue may be well-executed and have goofy-looking costumes, but they're not enough to save this show. **●●● (AW)**

**Fringe REVUES**  
continue on next page ↗

ratings
● BLOODY AWFUL. I wouldn't wish this experience on my worst enemy.
● POOR Marginally more entertaining than staring at a blank wall.
● FAIR TO MIDDIN'. There are worse ways to spend eight bucks.
● GOOD Definitely worth an hour or so of my life.
● GREAT. I laughed, I cried, it became a part of me.
● INCREDIBLE. This is a Fringe show! It belongs on Broadway!

**Fringe ReVUEs**

continued from previous page ↵

**ECSTASY** Sandra Nicholls's endlessly inventive staging is the main reason to see Keith Wyatt's faithful adaptation of this Irvine Welsh story. The surprisingly conventional plot is about a woman who leaves her dull husband and finds true love with a clubbing part-time DJ—it's *Sleepless in Seattle* for ravers. The script spends its time on so many tangents and side characters before the pair finally meets that the romance feels rushed towards its unconvincing sentimental conclusion. But scene by scene, it's terrific—and it's certainly a change from most Fringe shows, which seem comparatively underplotted and underpopulated. ⚡ (PM)

**EXTREMITIES** Poor blocking and staging of violent scenes just barely takes the edge off this powerful (yet over-produced) production about a woman who captures and tortures a would-be rapist. Eida Pinckney is excellent as the young woman who thinks she's taking back her life, though she seems to have a little trouble filling the more contemplative scenes. Terry Ladd is great—really great—as the would-be rapist. The supporting roles are more than adequately filled by Kate Stodulakiewicz and Jamie Melot. ⚡ (RM)

**FAIRY TALE MAGIC** The puppet show presented, *The Loathsome Dragon*, was out of place performed indoors. It's a charming, classically presented marionette piece; the tale is wholly original, about a princess who gets changed into a dragon with several contemporary references thrown in to get a laugh out of the grown-ups and to confuse the younger children. If these references were removed and everything moved over to the Kids' Fringe, it would be very well-received by the under-5 set. ⚡ (RM)

**FALSETTOS** This show is what the Fringe is all about: young lions going out and showing the world what they can do. It's full of staggering highs and lows, and I don't mean the dramatic kind. There are dozens of brilliant, poignant and gut-busting moments here. The music is great, and some of the singing is stunning. But the lows are pretty low—it becomes painfully clear that there are more than a few people who can't sing at all and some of the production numbers are shaky. But if it's chutzpah you're after, this is the show for you. ⚡ (AA)

**FARELINELLI** The title character is a young man whose personality and voice are stuck somewhere in childhood. He arrives at the church to perform for the new bishop, but when he discovers the secret in the organ loft, his musical gifts vanish. More fun than you've ever had in a church before, and mixed with the comedy are some of the best voices this city has to offer. The show makes excellent use of the setting, with a particularly funny bit performed in silhouette behind a backlit screen. The story

takes some sharp and improbable turns—but if you believe in virgin birth, hell, you'll believe anything. ⚡ (AW)

**FEAR** Basically, this is a play for people who consider themselves well-read because they read lots of books reviews. Too long by a good 30 minutes, *Fear* really wants to be a scathing social commentary with humorous bits but only rises to the level of an average satire on common media criticism. It's not without entertainment value, however, and if playwright and actor Len Falkenstein would tighten up his script it could be a truly worthwhile experience. *Fear* is more clever than intelligent and more silly than subversive. Nice performances all around, though, particularly by Monica Madaford. ⚡ (RM)

**FLOWERS FOR ALGERNON** If you find yourself not quite buying Steven Weller as Charlie Gordon, be patient. Weller's style is retiring and doesn't transcend the space right away. But the subtlety does grow on you, however, and the journey of mentally challenged janitor Charlie Gordon does carry the audience through. My main criticism here is that Weller's interpretation is in fact too subtle at times. While the pacing is strong, and the moments genuine, the energy stopped after row four. Weller's stage presence did not in fact hit the mark until the end of a show. A shame. ⚡ (AA)

**THE FLYING BANDIT** Everyone loves a good story—this is a great story. This hour-long Canadian Heritage Moment is carefully crafted, letting us catch a glimpse of an unlikely hero. Craig Mason plays about 25 characters, painting the picture that is the life of Ken Leishman, the Flying Bandit, sometime pilot, mostly thief. Although the character changes are sometimes confusing, Lindsay Price's script and direction are so smooth, the hour just flies by. ⚡ (KJM)

**FORTUNES** For some people, 60 minutes of Bulgarian music and puppetry is about \$9 minutes too long. But if you're into beautiful costumes and enormous creative (if repetitive) puppetry, then this show may be for you. No matter how nicely staged and refreshing it might be, it's still overlong and more suited to a venue like Heritage Days than the Fringe. ⚡ (NS)

**THE 42ND FLOOR** This one-man show is a real tour de force and, intermittently, tour de farce by its engaging and captivating performer, K. Brian Neel. Neel nimbly changes from one character to another in this setting of three authors—two work brilliantly, on less so. The sci-fi Philip K. Dick adaptation having to do with time travel is clever, but needlessly repetitive. I know, I know, that was the point, but the point didn't work. Still, Neel deserves the standing O he got. ⚡ (DGT)

**FOURPLAY** Robert Bellamy and Erin Dudley are both talented dancers who use movement to perform a story about a woman on a quest for love and intimacy. Cindy places four personal ads over the course of four seasons and meets four wild characters. Both actors deliver the goods with an econ-

**THE FRINGE**

omy of expression that cuts right to the point. Many good laughs are to be had in the recognition of the characters Bellamy portrays and in Dudley's reaction to them. We've all been there and done that, but it's great fun to revisit those moments of horror in the dating world. ⚡ (AW)

**THE FOURTH TENOR** A funny play about opera music and murder, *The All Saints' Anglican Cathedral* was written specifically for this venue. The cast makes great use of their acting space, even using the balcony behind the audience as part of their stage. The music is amazing, aided by the incredible acoustics of the cathedral. There were minor script problems. Characters say certain lines to move the action along, but those lines didn't have the flow needed to make a realistic transition. Despite that, it is a very entertaining play. ⚡ (LO)

**FRINGE LATE NIGHT CABARET** The *Die-Nasty* gang grapple with the Clockwork Fringe. Judy Lawrence, the Dancing Man, Strathairs and dissolute actors team from the mighty plot. Okay, let's be frank, the cast of *Die-Nasty* is pretty tired after doing their various shows. They screw up, swear, dick around a little—but hell, it's the middle of the night. Everybody gets that giggly feeling when they haven't had enough sleep. Couple that with the brass-cojones Improv talent, and you've got resolute silliness. Have a beer, scream and cheer, love Mark Meer in his busker gear. ⚡ (AA)

**GOD: AN UNAUTHORIZED BIOGRAPHY** It's an engaging premise—revising the Almighty's message for a world that's too hip to buy the Bible anymore—but the show fails to transcend the pitch. Two angels take a powder on Earth to do a Fringe show about the Big Man—they're, in effect, celestial spin doctors. But the sketch comedy never gets beyond the light chuckle stage, with the exceptions of Eve Thompson as Joan of Arc and a hilarious puppet-enhanced rendition of Adam and Eve. But pacing, mismatched performance styles and few hearty guffaws (the bread and butter of sketch comedy) are culprits here. ⚡ (AA)

**GODSPELL** A spirited, high-energy production with plenty of audience interaction, *Godspell* is an entertaining retelling of the story of Jesus. Characterizations were consistent and fun (love the sisters), though sometimes confusing as some actors took on several roles each. The vocals were the highlight of the performance, though. There wasn't a weak voice in the group, and there were some lovely harmonies. A must for musical lovers. ⚡ (KM)

**GORDON'S BIG BALD HEAD: DEGRASSI KNOLL** This performance is a hilarious mix of skits and songs. Having been around for a few years, the group has perfected the art of making small meaningless lines and jokes into huge kill-yourself-laughing farces. See everything from a twisted rendition of Chumbawamba's hit "what happens when Ernie from Sesame Street just can't take the pressure anymore" and a double date gone terribly wrong. The cast is amazing, with no one actor stealing the show. Come early to see this one, there'll be a lineup. ⚡ (LO)

**THE GOSPEL OF ST. MARK** If more church services were carried out with as much colour and energy as this performance art piece, they'd be packed in the pews. John Huston in a one-man show, brings the scriptures to life using character and humour. His voice is as compelling as any

ancient prophet, and his physicality as vigorous as an infomercial. In the same way that talented actors make Shakespeare easy to understand, Huston manages to make Jesus and his teachings something we can relate to. Put into context, the gospel's heavenly entertainment. Hallelujah! ⚡ (RM)

**THE GRANITE MAN & THE BUTTERFLY** From the pens of Jeff Page and Wes Borg comes another Fringe hit. It's a show with its share of laughs, but mostly it's a fascinating sidebar, right out of *The X-Files*. Oh yes, it's also based on a true story. Page not only plays over 30 characters, he endears you to many of them. The play comes together (lights and sound play a subtle but intricate part) as Page tells David Hume's amazing story with unnatural aplomb. Go see *Gratuitous Ink*.

**GREEK** I studied *Oedipus Rex* twice in school—two times too many. But I'm pleased to say English Suitcase Theatre has done great things with Steven Berkoff's Greek, bringing *Oedipus* into the '90s with a manic, bawdy, political and physical production about literature's best known, well, mother-fucker. The story centres around Eddy, who leaves home after his parents are told their son is destined to kill his father and sleep with his mother. He becomes successful and falls in love—and then things really start to unravel. English Suitcase Theatre has just moved to Canada; here's hoping they stay for a long, long time. ⚡ (KM)

**GROWL SWEETLY** Lois, the heroine of this bare-bones one-woman show, takes single-gal man-hungry to an almost feral level. Ultra-protective of her personal space, she nevertheless becomes dangerously obsessed with the handsome TV actor newly

moved into her apartment. Heidi Weeks (who looks a little like Anne Carlisle from *Liquid Sky*) gives a solid performance as Lois. I just wish Evan Bronner's script contained fewer I-said-them-ne-said-then-i-said conversations and more specificity of detail which might have clarified the rationales between Lois's bizarre behaviour. ⚡ (PM)

**HAI!** *Hai!* is a story about a young stand-up comedian's descent through comedy hell to the realization of what's truly important in his life. Never mind that there are plenty of in-jokes one needs to have to withstand life in the big city fully grasp. Graddock will knock your socks off with his ability to perform all the characters in the show without missing a beat. With his invisible funny friend, Wes Borg, Graddock has penned a stunning bit of theatre. Now this, ladies and gents, is comedy. ⚡ (AW)

**Fringe ReVUEs**

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**ratings**

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## THE FRINGE

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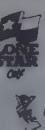
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## Fringe REVIEWS

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**HAVE DEGREE WILL WORK FOR FOOD** For those who prefer their humour a little more on the intellectual side, meet the Leathers Brothers. Their jokes run the gamut from singing about exactly what it is an economist does, to spoofing Hamlet just out of university, to a choreographed tune about the sad state of the Korean economy. This is all, of course, accompanied by guitar, bass and banjo, which only add to the merriment (especially during the step aerobics). Just one warning: although the humour is absolutely clean, the show really isn't suitable for kids, just because it's pretty esoteric stuff and occasionally drags a bit. **★★★** (LR)

**THE HEADLESS TERROR** This freak show lasts only three minutes, so that's all the time I'll take to write this review. Enter white tent. See woman with no head sitting in chair. Vertical metal rod protrudes from her neck. Yellow tubes connect rod to medical devices. See man in white coat standing next to cheap boom box and smiling nervously. Listen to short history of headless terror's life. Exit tent. Terrifying, no. Stupid, yes—but then, it only costs a buck. **●** (SS)

**HEART OF DARKNESS** This show bears the burden of adapting a brilliant but borderline-racist text for today's more politically-sensitive audiences, thereby eliminating much of the book's power. The physical production is pretty lavish by Fringe standards, but except for the music by the underused Wajio Drummers, the show lacks energy—most of the scenes seem to play at three-quarters speed. Philip Taranger, who also wrote and directed the show, makes a stiff Marlow, and his script never captures the brooding majesty and moral complexity of Joseph Conrad's original tale. **●●●** (PM)

**HITLER'S WOMEN** When you think of Fringe fixtures, names like Belke, Lemoine or Marty Chan pop up. It comes as a bit of a revelation, then, that a company from England enjoys the same familiarity as the locals. Foursight has become an audience and critic fave and has already drawn huge crowds with their current offering, *Hitler's Women*, seen here first in 1989. It's a funny, touching and at times disturbing piece set in Germany

Home to Roost ▶ **★★★**

during the rise of Adolf Hitler. Lisa Harrison and Naomi Cooke give flawless performances, but the direction bows down the play at times. The actors create the moments well enough, so it becomes unnecessary to add the epic-like Spielberg shots (cue music, hold... for a long while). **●●●** (MK)

**HOME TO ROOST** Like the company Foursight (see the previous review above), England's Eyewitness Theatre has become a familiar Fringe fixture. This year they bring *Home to Roost*, a new work by Peter McGarry. It is the story of a Belfast couple waiting on a rooftop for their champion racing pigeon, Spartacus. The pair, played by McGarry and Clare Barry, are an odd couple indeed. McGarry seems out of place when he tries to do too much, but his calm, sometimes spacey characterizations perfectly complement the manic ravings of Barry, one of the most captivating actresses you'll see at the Fringe. **★★** (MK)

**IT'S COMEDY JIM, BUT NOT AS WE KNOW IT** It's certainly not comedy as I know it. Neil Masters' stand-up routine is more miss than hit, except for the directly unfunny shots he takes at Canadians, Americans, homosexuals and various other groups. The best zingers of the night were delivered by members of the audience, and I could swear I saw a tumbleweed float across the stage 20 minutes into his act. It's surprisingly hard to laugh at a man who is so, well, laughable. **●** (NS)

**IT'S UNCANNY!** As British as fish 'n' chips, *It's Uncanny!* follows the lives of friends Jo and Steph from grade school through to old age in a wild, emotional 75 minutes. The Weird Sisters comedy duo give up a grand showcase of talent, occasionally stopping to converse with the audience in a seamless blend of interaction and performance. They discuss their explorations into the world of sex in a casual, witty manner, showing once and for all what British comedy is famous for. The two don masks and wigs throughout the play, portraying a variety of characters and, to much amusement, objects. *It's Uncanny!*

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canny! can be summed up as pure fun, a fine piece of Brit comedy that should not be missed. **★★★★** (MG)

**JOCKEY NIGHT IN CANADA** Sketch comedy at the Fringe is a bit like wasps right now—they're everywhere. Improv usually works because it's spontaneous. Except for a few inspired sketches like "Dead Man Laughing" and the interpretive dance "Circle of Life," the Scream Jockeys have combined the slapdash appearance of improv with a big no-no—a script—and put on a show that is well-intended with high energy and some brownie points for creativity, only not that funny. **●** (NS)

**JONATHAN KAY:** 21st CENTURY FOOL Where else will you meet a fool with something to say? Kay improvises his way between scripted bits, involving the audience in a variety of ways, from inviting them on stage to soliciting their opinions about philosophical notions. This is a bold presentation in which Kay remains firmly enough in control to prevent the show from slipping away on him, but loose enough that he can indulge in hilarious impromptu nonsense when the opportunity arises. You'll have many laughs, but will leave the theatre with a few deep thoughts in your head as well. **★★★** (AW)

**KICK UP YOUR HEELS, NINA ZAPATA!** Set in the rustic Spanish town of Alberto after the recent overthrow of a dictator, Marty Chan's latest offering is well worth a look. Chan endows his provincial characters with that rarest of all qualities: the audience cares about them from the start. It's a parade of colour, character and fine storytelling. Stand-outs include Marianne Copithorne as Rosa the shrinking rebel and Ron Pedersen as the Forrest Gump of provincial Spain. My only exception lies with some woefully unconvincing flamenco dancing—but heck, we're all just Albertans doing our best. **★★★** (AA)

**LA PHOTO** What would happen if the separatists won a Quebec referendum? That is the premise behind *La Photo*, which explores both sides of the language conflict when the results come in. There are stock characters—rabid separatist, rabid federalist and the representative of the rest of Canada who doesn't give a damn either way. And there's the man caught between two cultures trying to explain and understand both sides of the issue. It is also a *Romeo and Juliet*-like love story, torn between English and French. This thought-provoking piece will linger in the mind at the next referendum, I mean referendum. **★★★★** (KM)

Fringe REVIEWS

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# THE FRINGE

## Fringe REVUES

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**LEAVING NORMA** Norma's back and she's gone crazy—and that's a good thing. From her mental institution room, Norma Green tells us tales of her time as an actress in Hollywood, where she played the role of Princess Gumpyle at a theme park, a girl-guide-scaring tour guide at a theme park, an audience member at the *Dennis Miller Show*, a scantily clad late-night TV beauty show host, and the Potato Queen from small town Ontario. Anne Marie Sheffler is a firecracker on stage, aptly (and beautifully) guiding us through a tightly written and directed script. \*\*\*\* (KJM)

**LEGO MY EGO** This story of two playwrights with writer's block feels suspiciously as though playwright Rick Kieblech had a little bit of blockage himself. Although there are some genuinely funny moments, mostly due to the great physical acting of Ian Horobin and Andrea Ritter, this two-act play is often clumsy and self-conscious, and should probably have been cut short at one act. **(NS)**

**LES DEMOISELLES** Les Demoiselles has the definite feeling of a work in progress, and it is little surprise—the director's note confesses that the drama was developed from court transcripts, letters and monologues in only 10 days. Having said that, there's an excellent play in the making here, it just requires more than 50 minutes. Based on translations of works by Jean Racine and Madame de Sevigne, it tells the story of a woman searching for the truth about her parents and the poison case accusing Racine of murder. It's a strong start; I'm looking forward to seeing an expanded version in the future. **OO** (KM)

**LOST PROM QUEENS** Don't try to find these screaming beauties, you'll be angry you did. The premise is promising—four disheveled prom queens try to find their way out of a forest after getting separated from their escorts. Unfortunately, the promise is never realized. Instead of creating four unique characters, each represents a different lass from fairytale lore. This prevents the production from going beyond the level of stereotypes and, as a result, you don't care if there's a happily-ever-after. (SSL)

**LUNCH** I don't like musicals. There's something insincere about strangers breaking into song together. And that's the problem with *Lunch*, a tale about an ex-car salesman who must answer the prayers of those down on their luck before lunchtime is over—it's bogged down with too many sappy yet disingenuous tunes. There are a few nifty characters, particularly the (silent) hotdog stand that dispenses heavenly directives to the salesman. But on the whole, the songs stunt any serious character development and by the end of the two hours, you wish they would stuff nothing in their mouths.  $\ominus$  (BS)

**THE MIKADO** This modern version of Gilbert and Sullivan's *The Mikado* is light-hearted fun. The tale of Nanki-Poo, a wandering minstrel, and his true love, Yum-Yum, unfortunately engaged to guardian Ko-Ko, gives plenty of laughs. The slimy Ko-Ko receives word that he is to perform an execution within the month, and promises Nanki-Poo a month of marriage to Yum-Yum in exchange for his head. Pity that Nanki-Poo is the son of the Mikado! Tom Johnson is excellent as Ko-Ko especially when he finally gets his. A few new vocals here, but definitely worthwhile. (KM)

**MIRETTE AND BELLINI** This fable about a depressed former tightrope walker and the sprite-like woman who tries to lure him back to the circus is the sweetest-natured Fringe show I've seen in a long time. It forever threatens to become hopelessly

whimsical and gloppy (especially when Mirette starts claiming she's an angel), but the confident, wry performances by Jen Cane and Sean John Walsh keep things on track. The story doesn't really go anywhere, and the final scene, though cute, is a bit of a copout, but for me, charm trumps plot deficiencies every single time. (PM)

of a message thrown in. If you want intensity, see this—and sit in front  (AA)

**MODEL MINORITY** In yet another stunning one-man show, Yung Luu renews my faith in the next generation of theatre artists. Through a series of heart-rending monologues, satirical sketches and tongue-in-cheek song-and-dance numbers, Luu tackles the struggle for identity as a Chinese Canadian. A few flaws exist in the second half of the show (some editing would fix that instantly), but it's forgivable considering the risks taken and Luu's fastidiously attention to detail. The show takes aim at ignorance and racism without preaching. Luu connects with his audience with charm, wit, and an addictive sense of presence. **★★★½ (AA)**

**THE MYSTERY OF THE BEAVER OF BIBLE POND** Boy, after umpteen shows was I ever in the mood for some good sketch comedy and this was it. This company of seven comedians from Winnipeg is sharp and very twisted. They wind their way through 24 sketches ranging from Santa dictating reply letters to a song about love and Kuerkegaard to the Shawna Miller show (a take-off on Jerry Springer) to an absolutely brilliant spoof of modern dance. My only real complaint is that some of the sketches just went on too long. They can write, they can act, they can sing and they know their way around physical comedy. \*\*\*\*\* (KJM)



Fringe ReVUEs

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# a very clockwork **KidsFringe** the revival continues

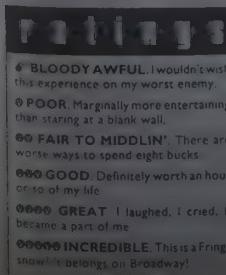


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# The 1998 Kidsfringe



**Fringe REVUES**

continued from previous page ↵

**THE MYSTIC VILLAGE** Last Fringe, Dance Nouveau brought us *Rhythmatic*—sadly, this show comes nowhere close. Storytelling through dance requires strong direction and a carefully executed storyline, things this funky version of *Brigadoon* desperately lacks. The music is an interesting mix but sometimes dictates the action; creative editing would help alleviate some of the confusion—which would characterize development. While the dancers are all technically strong and Bill Robertson's interesting choreography shows them off nicely, actors they ain't. Cutting the intrusive "news flashes" and spending time with an acting coach would prove highly beneficial. ●●● (MK)

**NICE GUY!** Who says nice guys have to finish last? Thirty-something Karen and Greg are confused and in love. Greg is a nice guy who just wants to make Karen happy. Karen knows Greg is a nice guy but worries too much. Greg doesn't listen, Greg isn't home enough. Greg puts his sports in front of her. Then at their wedding, Greg finds his vow in a book found in an aisle at Safeway. They break up and Karen gets the dog. It all sounds very familiar. This warm, genuine and compelling show about falling in love in the '90s combines a good script with great acting and leaves the audience wanting more. ●●●● (KJM)

**OH ARCHIE!** In a word: deception. While loosely (and I mean loosely) based on *Archie*, this sophomore play has little to do with its Shakespearean predecessor and lots to do with cheesy acting and props. And it certainly doesn't come from Taiwan. I know it's supposed to be a comic book come alive, and it's almost fun (and funny). What it lacks is good script and direction. The best part was the commercial for Sea Monkeys in the middle of the show. (Pssst! By the way—they're not really from Taiwan.) ●●● (KJM)

**OH, JESUS! A LOVE STORY** The story is familiar (read the Bible for details) but with a few twists: it's the 1980s, and J.C. is a major pop star rapidly climbing the charts. Most of the dialogue is derived from song lyrics, and the songs run the gamut from

Devo to George Michael. An intriguing enough idea, but one that ultimately will leave you disappointed. A few of the actors stand out: Heather Kennedy as the ditzy, gullible Salome, Len Stanza as Johnny the Baptist (he also has a memorable cameo as the guy from *Down Under*, and I don't mean Australia) and Len Harvey as the eponymous son of God. It's too bad the singing and acting are so inconsistent, because otherwise the show is good, campy '80s fun. ●●● (MK)

**THE OLD WOMAN** I came to this Ukrainian show with an open mind. Although large chunks are performed in Ukrainian, a scene-by-scene synopsis in the program (which you must read) can lead you through the action with ease. The piece is also visually sumptuous, using theatrical metaphor not often seen in this neck of the woods. But the performative style of this show was agonizing to sit through. Its relentless, over-the-stratosphere style was hard to stomach. Be it a cultural thing or my inability to digest ham, it's a rough time making it to the end. ●● (AA)

**ON THE HARMFULNESS OF TOBACCO** This is actually two short pieces: *The Harmfulness of Tobacco* by Anton Chekov and *Yuma* by Aaron Bushkovsky. Don't be scared of the Chekov; this first piece is a delightful peak at the life of a beleaguered schoolmaster. He's supposed to give speech on the title topic for charity, but keeps using the audience as a mother-confessor for his pathetic life. The second, set in the present day, features a disclosure about a terrifying family moment and the adult who still tries to understand it years later. A good night out. ●●● (AA)

**ONCE UPON A MATTRESS** A fine example of what young performers can accomplish when given the opportunity to delve into a production. This group of adolescents boasts some truly lovely singers and actors with good comedic timing. Laura Rabou gives us a bitchy, witty Queen Aggravain, while Brooke Harris is a charming, earthy Princess Winnifred. The cast has great energy and focus, which they admirably maintain. Cluttered choreography and staging distract, while some songs in a lower key would allow some voices to soar. Overall, an enjoyable, well-rehearsed musical theatre experience showcasing up-and-coming

talent. ●●● (AR)

**OUT-TAKES** A dreary farce depicting a new employee's tumultuous first day at a videotape production company, *Frank Tanasychuk's* script contains complex plot machinations reminiscent of Donald E. Westlake's comic novels. Three different videotapes eventually wind up in the hands of three incorrect clients, but his characters (among them Sonny, a dese-dem-dose mobster; Katherine, an oversexed office worker; and Mo, a veteran employee and burnout case) never become more than stock figures. The plot thread about Katherine's filming and starring in her own gangbang porno video is especially distasteful. ●● (PM)

**PAPER SON** A Chinese-American stand-up comic from Oklahoma takes the audience on a hilarious, often poignant journey through his family history. Byron Yee is an engaging performer who aptly creates a number of characters without ever going over the top. While his journey is a personal one, it's one shared by all sons and daughters of immigrants, a fact Yee never loses sight of. With its dollop of humour sprinkled with pathos simmered with perfect timing and enough meat to sink your teeth into, this show is delicious theatrical sweet-and-sour chicken. ●●●●● (AR)

**PROMETHEUS UNBOUND** Who knows what the title means, but who cares? It's what's inside that counts, right? And inside the world of comedian Ian MacDonald is a hilarious look at growing up Down Under. MacDonald's stand-up routine hops from the outback to the beach as he springs about the stage regaling us with tales of his exploits. Over the course of an hour, MacDonald keeps all his comedic balls in the air, including the indignities of sheep neutering, Grandpa's testicles and the growth of adolescent pubic hair. Sometimes naughty, sometimes good clean fun, always a good chuckle. ●●●● (MR)

**THE PUZZLE OF COMPLETION** "More bread, less bread" is a recurring theme in this play, but it could just as easily serve as a caution to the audience that you get what you pay for. This "free" exploration of our relationship with Mother Earth is at times painfully amateurish (which might explain the mass audience exodus during set changes), and runs a half hour longer than necessary. It's too bad the production doesn't live up to the concept, because the advance of civilization at the expense of our soul certainly makes for good coffee shop conversation afterwards. ●● (MR)

**QUILTERS** A musical extravaganza about quilting? It sounds like a parody idea from an early draft of *The Tall Guy*, except here the premise is played straight. And unfortunately, *Quilters* (or, as I like to call it, *Gotta Quilt!*) never rises above its predictable, pre-interpreted symbolism, in which the triumphs and traumas of its prairie-setter heroines become designs woven into the fabric of their quilts. And the script assigns its all-female cast (all assiduously droppin' their g's) so many multiple roles that, aside from



Nice guy! ▶ ●●●●

the matriarch played by Wendi Scott-Hanson, few specific characters emerge. ●● (PM)

**THE RETURN OF NIGEL SUMMERSBUND: SEX EXPERT** I know there are people out there who will find this show a real corker. So, to avoid misunderstanding: if you like a lot of pee-pee/poo-poo/arf humour, if you like titillating acts that act as squirt guns, if tasteless jokes about bestiality and misplaced peanut butter yank your comedic crank, if you enjoy yammering throughout a performance because you think it's just like watching TV, if you're curious about whether women of different races give better fellatio than others—then by all means hop in your pickup and come on down. ● (AA)

**REVULSION** Once you get past this pedagogic, pedantic and pretentious script, this is a pretty good show. It looks at the notion of art (what it is, who should be able to do it, who defines it, etc.) And there's more—people die! The acting was good (especially Tim Hamaguchi), the direction was solid and the set and effects worked well. I guess what bothered me was that I felt like I was watching the Actor's Handbook or the Definitive Guide to Direction and Theatre Production. It just didn't seem to come alive. ●●● (KJM)

**SABINA'S SPLENDID BRAIN** Her mind may

be splendid, but this one-woman show starring Hanle Barnard fails short of the mark. The subject matter is tedious, unless you're a disciple of Carl Jung, Sigmund Freud or Sabina Spielrein. Of the three, Spielrein is the one history forgot, even though she purports to be the author of most of the two men's concepts. She was a patient of both, she was Jung's lover—and for the purposes of this play, she was also inhabited by their personalities, making for an annoying schizophrenic combination of Freudian slips, German accents and dueling egos. Whether you believe Spielrein's claims, it's hard to feel sympathy for someone involved in the creation of psycho-babble. ● (SS)

**THE SAUNA** My mom likes saunas. I don't. But we both loved Val Jenkins' witty play about five women coming to grips with death, disease and the disappointments in their lives. It's not the usual maudlin chick flick. These are feisty women who make lists of the men they want to shag, drink too much wine and make fun of their own aging bodies. They also tend to say "shh happens" when talking about their problems instead of resorting to psychological explanations. Directed by the Citadel's Duncan McIntosh and featuring Cathleen Rootsaert and Christine MacInnis, this brilliant work is a highlight of this year's Fringe. ●●●●● (SS)

**THE SELFISH GIANT** Presented by Multi-Youth Productions of Stony Plain, this has all the makings of a let-down: singing, dancing and a teenage cast. And for the first few minutes, you feel like you're trapped in a horrible school play. But once you get past the opening musical number, the songs get catchier, the dialogue grows snappier and some of the characters start to shine. Based on an Oscar Wilde tale about a giant who must learn to open his heart, I too learned a valuable lesson—I was even close to tears by the end of the 75 minutes. Watch for the wonderfully comic duo of Isis and her bumbling partner, El Cabana, as they conspire to keep the giant's heart ice-cold. These two may be Edmonton's next stars. ●●●● (SS)

**Fringe REVUES**  
continue on next page ↵

**ESPRESSO** is a style of coffee which comes from a unique process, not a particular type of coffee bean. Hot water, under pressure, is passed through tightly packed, finely ground coffee. The resulting liquid is rich, dark and extremely flavoursome. Despite its strong flavour, espresso contains less caffeine than regular coffee.



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**Ratings**

- BLOODY AWFUL. I wouldn't wish this experience on my worst enemy.
- POOR. Marginally more entertaining than staring at a blank wall.
- FAIR TO MIDDLIN'. There are worse ways to spend eight bucks.
- GOOD. Definitely worth an hour or so of my life.
- GREAT. I laughed, I cried, it became a part of me.
- INCREDIBLE. This is a Fringe show! It belongs on Broadway!

JAZZ FRIDAY  
Tina Payne Chubai Trio

BIG Daddy's  
where the Big Boys (and Girls) play...

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Fringe REVUES  
continued from previous page ↵

**SENSIBLE FOOTWEAR DISH OUT THE GURT** Alex Dallas and Alison Ford are two funny, very talented women. Usually a trio, these two perform a polished, tight comedy routine and man, can these chicks sing! The only thing that interferes with enjoying the show is the fact that the show itself isn't quite as clever, smart or vulgar as the two performers. The show is mostly about getting older, and the two sing, dance and talk their way through the necessities of turning 40, getting married, getting divorced, finding grey hairs in very unexpected places and so forth. **★★★ (RM)**

**SHACKLES** This disturbing play chronicles the life of an abused girl from infancy to adulthood. Martha Russo, played by Kisa Mortenson, has been beaten down physically and emotionally by her father only to transfer the negativity to her own thoughts, which take form of Fear, played by Andrew McCready. What makes this play most disturbing is that everyone of us can relate to the figure of Fear. In his strange dependent reality, Fear is funny in a twisted kind of way. Mortenson gives us both fragility and strength to become a very sympathetic character. **★★★ (LO)**

**SHARED ACCOMMODATION** You guessed it, this one's about roomies. In this offering, we're subjected to the experimental trials and tribulations of two misadjusted students, geeky Simon and annoying Oriana. Both are hoping their science projects will be selected for use in a space program. Both use each other as guinea pigs to test their experiments. It's a valiant effort with some strong acting, but subtract the science from the plot and you're left with *The Odd Couple* meets *Friends*. **★★ (SS)**

**SHIRLEY BEST UNPLUGGED** This time out, La Best (a cross between Erma Bombeck and Dame Edna Everage) must amuse the audience with her trademark out-of-colour observations when the polka band booked for the evening fails to arrive. I hope I'll be forgiven for saying this about a local icon with so many ardent fans, but I've never found Shirley Best all that funny. Still, while her subject matter jokes about the Spice Girls, vibrators, erections, lousy airline food and how hard it is to program a VCR, is hardly fresh, there's no denying Zandra Bell's way with a crowd. **★★ (PM)**

**SHOES HURT MY FEET** It's not just my feet that are hurting after this 35 minutes of pain. Five women and a five-year-old child



are at a self-help meeting—and I couldn't care less. I don't know who the company is, who the playwright is if there was one, or who any of the actors are—all I know is that this show is replacing *Killed the Cat* at Venue 9. **★★ (KJM)**

**SHOOTING UP SHAKESPEARE** A token salute to misspent youth, this import introduces us to a new fab four. As creators and performers of this comedy/drama, Baz Barrett, David Beecroft, Stewart Matthews and Justin Sage-Passant inject a gritty hopelessness into a slice of British adolescence. Flashbacks of drug-induced euphoria, anger and delinquency painfully throb against the innocence and expectations of childhood. A solid script and solid performances make this worth seeing, but only if you're not averse to walking on the dark side of the psyche. The angst, not the comedy, is what you'll remember. **★★★★ (AA)**

**SIGNS OF THE APPLEGALYPSE** Produced by the Theatre Squared Society, this show has an interesting premise. Essentially, it's about what happens to the profiler and his wife from the TV show *Millennium* several years down the road. Although that's not

explicitly stated, the resemblance to *Millennium* and its unique brand of horror-drama is hard to miss. Written by Scott Sharplin, it's pretty interesting (if kind of weird) stuff. **★★★ (LR)**

**SILENT WORDS** It's when I see a show like this that I become painfully aware of the insufficiency of this review format. Performed by deaf actor Chris Dodd in both spoken word and American Sign Language, *Silent Words* is a performance work that plays your soul like a violin. Don't be concerned about understanding the speaking; its simplicity, truth and use of repetition makes every moment clear. Dodd's stage mien is brilliant and absolutely irresistible. Be prepared for a good cry, laughs that cure what ails you and a validation of the strength of the human spirit. **★★★★ (AA)**

**SKIN DEEP AND BONE UGLY (A LOVE STORY)** A charismatic drug dealer (Morgan Jones) is paired up with a young businesswoman (Melissa Haller) for this tour de Fringe two-hander. On the first day, there is the one-night-stand, a scene that combines some clever nudity with some gratuitous nudity thrown in for good measure. The next day, the dealer tries (repeatedly) to convince the woman that they should continue with the relationship. The actors do a remarkable job, but the script falters. At first, it's smart, funny dialogue, and a great story is set up. Then the author chooses to be witty rather than direct, and thus the cycle begins. (And repeats). **★★ (MK)**

**SONGS OF ME** The funny character Sheri Somerville has created for her one-woman show is basically just a medium to allow her to sing some classic Broadway musical tunes. But you know, that's okay, because the singing is really great and Somerville's narcissistic diva is funny. Also funny are her onstage pokes at her straight (wo)man and accompanist, the long-suffering Sheila Wright. The bottom line is, go see it for the great songs—the laughs are the icing on the cake. The only criticism is that the show is about 10 minutes too long. **★★★★ (LR)**

Fringe REVUES  
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## REVIEWS

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- **FAIR TO MIDLIN'.** There are worse ways to spend eight bucks
- **GOOD.** Definitely worth an hour or so of my life
- **GREAT.** I laughed, I cried, it became a part of me
- **INcredible.** This is a Fringe show / happening on Broadway!

BY SYLVAIN EMARD  
DANSE

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# "Movies Worth Watching"

## Arthur

Saturday, 9:00 p.m.

**Commentary by: Jacques Benoit,  
Instructor/Course Developer,  
Athabasca University & Grant  
MacEwan Community College**

One thing popular culture is noted for is being able to combine elements. It could have someone from an entirely different field—take singing for example—and grant the singer a career in movies. In *Arthur* you have a guy like Dudley Moore, who has come from a comedic background, along with some classical piano on the side. He is used to playing characters who are in permanently arrested development. Then there's Liza Minnelli, who is used to playing high-calibre singers with low-class attitudes. And, you have Sir John Gielgud, with stage experience and a theatrical background. So, it comes down to that old mantra of movie-making—casting—get the right people in the right parts. It just so happens that these actors come from different fields, but it still works and makes a half-decent comedy.

The British participation in American pop culture goes back a long way. It can go all the way back to Charlie Chaplin, who was there for the beginning of Hollywood. He is still considered one of the best filmmakers of all time. His influence on more recent filmmakers is quite significant. There was also the influence of British rock 'n' roll on American rock 'n' roll. Or, there are the British detective and murder mysteries—once again, these influenced the detective genre in America. As well, there was the influence of a British popular culture figure—James Bond. He is part of pop culture's everyday language in a lot of ways. So, seeing someone like Moore come to America and make American movies isn't all that unusual. Some of the best actors, and many of the Academy Award winners for Best Actor, have been British. Take Anthony Hopkins or Richard Burton, for instance. We have to ask ourselves: How much does "American" popular culture owe to British influence? In this movie I think someone like Gielgud, with all his stage experience, comes along and steals the show with a series of brilliant one-liners. And, we see what can happen when you mix British high culture with American low-language. That is what provides a lot of the humorous impact in this film.

Gielgud's presence in this picture is no accident. It is a movie based on dramatic British conventions. You had a play where lots of people of great wealth and high intelligence ran around being witty. That is what this movie is all about—that is the plot. But, there is also the romantic comedy, a comedy where the central subject is love. The whimsical nature of this movie, and its treatment of serious ideas, reminds me of Oscar Wilde and his "comedy for comedy's sake" approach to drama. This movie may be a lot less clever than those conventions, and the best plays from those conventions, but I don't think that detracts from the fact that it belongs to a long tradition of stage comedy.

# THE FRINGE

## Fringe REVUES

continued from previous page

**SPEED 78** Taking place in a typical 1978 living room, *Speed 78* offers a comical peek into the life of a typical family, struggling to find true happiness in their otherwise typical world. Those who lived through the year will no doubt appreciate the play's achievement in recreating the era through various props and hairstyles. Seekers of a meaningful message and clever character development, however, may be disappointed and unconvinced. At times, the two-person play is over the top and does manage to pull off some very funny lines, often involving the 77 per cent blind Marcus and his hair style-experimentalist father. But as a whole, *Speed 78* is too dependant on its audience to be as typical as the characters portrayed, hence it typically doesn't always connect. **●●● (MG)**

**SSS... SOMETHING** A free-associating exploration of love and heartbreak, *SSS... Something* is equal parts dance, theatre and performance art. As directed by France's Bernard Salva, it has that French trait of seeming pretentious even when it's supposedly at its most nonsensical and humourous. Some of the vignettes—a trio of women desperately waiting for a phone call, another group watching their lovers depart from a train station—are effective; others left me uninvolved. The mostly-female cast is engaging, though: their individual personalities shining through even during the show's most cryptic moments. **●●● (PM)**

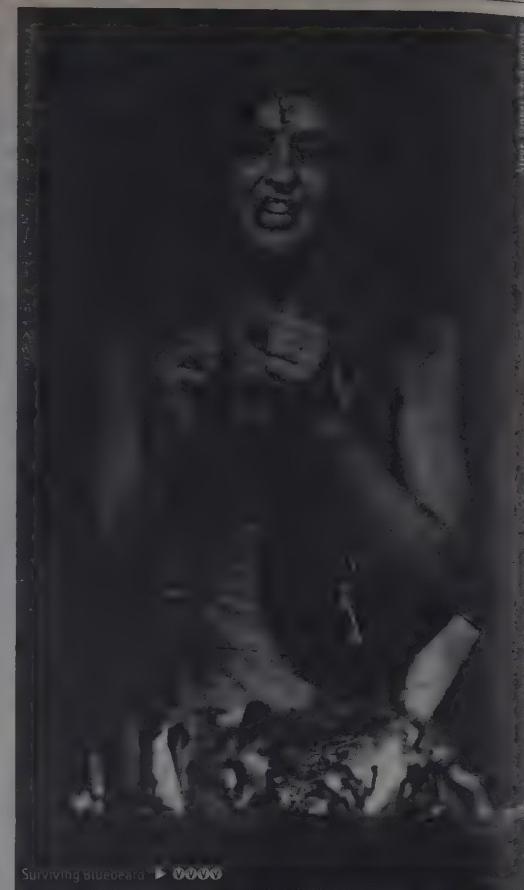
**SURVIVING BLUEBEARD** English theatre companies have long been popular with Fringe-goers, from English Suitcase Theatre to the Sensible Footwearals. Combine those two companies, and you have something close to this show by Fringe newcomer Orchard Theatre Company. A compelling and sometimes uncomfortable look at marriage and the battle between the sexes. *Surviving Bluebeard* is hypnotically performed by Bill Buffery and Gill Nathanson, two actors who will hopefully grace Edmonton audiences again with their powerful performances. **●●●● (NS)**

**SVENGALI THE GREAT** A little more complex than Jim Rose's circus of human oddities, this play within a play is lots of fun with over-the-top characters and great music by David Russell (who is sure to have a record contract soon). This motley crew resembling a freak circus more than a freak show is laugh-out-loud funny, particularly Mark Fullerton as Vildar and Jodi-Paul Wooster as Rolf (the dog-faced boy). Twice daily (free!) in King Edward Park, *Svengali* is truly mesmerizing. **●●●● (NS)**

**SYL** What a great idea! A Fringe play from an open window to an audience sitting below. It started out fine, with Syl telling us fairy tales, or at least her version of these tales. Then it just got weird and creepy. Syl is truly a damsel in distress—and so is the script. Jenine Prota, playwright and performer, had a good idea and, from reading the program, she had good people working with her; but it seemed to just run out of steam. **●● (KJM)**

**TAKING SIDES** John Graham Davies's one-man show about the war in Bosnia is thought-provoking and energetic. He plays several roles of different nationalities with ease and with a liberal dose of humour. Without taking sides, this show is intense and compelling, and one has the feeling that Davies could only perform for the United Nations, the conflict would soon be over. **●●● (NS)**

**TALES OF THE ELECTRESS** A well-constructed piece that unravels the life of an electress hailing from the middle-European country of Gerlitz-Horka. Stuart Lemire and Trevor Anderson have written a show-



*Surviving Bluebeard* ▶

case for four very talented performers who bring out the best in a bizarre collection of characters. Wigs, funny accents and silly dancing abound. Although the ending fairly limps, the rest of the play is lively and loads of laughs. **●●●● (AW)**

**TANGLED ICE WEBS** The National Ice Theatre of Canada offers up the most expensive show at the Fringe—and one of the most fun. Choreographer Donanne Slipchuk-Martyniuk has a good eye for interesting lifts and staging, moving her group of 15 skaters effectively around the ice. The skating is top-notch, although some lifts and pairs work seem a little tentative. Twana Rose is a strong skater and a pleasant performer while Alison MacLean and Wei Liu up the ante with gorgeous pairs work. Composer Kim Randall's score is the icing on the cake, mirroring the movement perfectly. **●●●● (AR)**

**THAT DARN PLOT** The latest show by Fringe stalwart David Belke is one of his best. Glenn Nelson is Mark Transom, an alcoholic, procrastinating playwright forced to write a script overnight to meet an impending deadline. To his consternation, his creation refuses to behave. Belke's beautifully structured script contains a play within a play within a play, and it's a tribute to his skill that the gimmick never seems confusing, artificial or merely showy. On the contrary, the show is full of sharp observations about fiction versus life and fathers versus sons. Plus, it's absolutely hilarious. **●●●●● (KJM)**

**THEATRESPORTS: TUNDRA CUP '98** TheatreSports is the biggest scam going at the Fringe. It's a different show every night—and, even worse, it's such a good time that it's easy to lay down eight bucks three or four times during the festival. This is the Fringe at its best—actors from the various plays are the competitors here, and it's a great dynamic. Go, get involved, and have a laugh—I'll see you there. Again. **●●●● (KM)**

**THINKING WITH JEROME** Jerome is, in fact, Richard's penis—and he doesn't exactly think with it, either. This piece was written and directed by Rosemary Rowe, who apparently has never known any men very well. It's a monologue performed by Troy Anthony Young, who plays both Richard and Jerome. Young is a very likable performer with excellent timing and the requisite rubber physicality (*In a pun intend-*

*ed?*—Ed.). He also had the original concept which inspired Rowe. While there are some very funny and nicely observed comments, by and large both Rowe and Young should really get out more. **●● (RM)**

**THIS IS YOUR LIFE WITH SPECIAL GUESTS** They gave out beer. If that's a staple of the show, it should draw a decent crowd. But this sketch comedy based on *This Is Your Life* doesn't have much else to offer. Except for a scene with a live ventriloquist's dummy, the show, which centres around one woman's disasters in the search for love, just isn't that funny. All she finds is the ridiculous: she kisses a guy who eats butter sticks and meets a pig (yes, a pig) through the personals. In the end, all there is to say comes from a review in the play itself: "The show was lacking, but it didn't matter because everyone was drunk." Wish I was. **● (KM)**

**THREE ZEROS** If this is what the year 2000 will be like, then there's absolutely nothing to be afraid of. Written and performed by three very funny guys, this romp through the preparation for the millennium is just brilliant. Through an array of very funny interrelated sketches, the dawning of the millennium is explained in the Stone Age, in the Middle Ages, on the Internet, from the mouth of a TV-show Christian, from a couple of soulless bimbos and, finally, from the Age of Aquarius. The script is great, the acting is sharp, and best of all, this show really made me laugh. **●●●●● (KJM)**

**Fringe REVUES**  
continue on next page ↵

## ratings

**6\* BLOODY AWFUL.** I wouldn't wish this experience on my worst enemy.

**● POOR.** Marginally more entertaining than staring at a blank wall.

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**interVue**

All of Vue Weekly's  
articles and listings  
are online at

<http://vue.ab.ca>

**Fringe REVUES**

continued from previous page ↵

**100 BAR SHE'S A BIG OL' SLUT** "Is It Her She's a Whore set in a kitschy ballroom dance competition—it is so rare to have a cast who can sing, dance, and act with equal skill, and this show has it all. Hear the incredible pipes of this cast as they tackle a few scene-appropriate '80s tunes. Swoon at the technically perfect (and occasionally saucy) rumba, salsa, mambo and live. Laugh until your guts hurt with Trevor Schmidt's irreverent text. Boisterous, solid, saucy and not-hot-hot. Okay, so there's a little incest. But there are also hot pants and leather bras. ●●●● (AA)

**TOYING WITH DINKY** The story of three friends who kidnap their favorite superstar to "reconnect" her with her fans. *Toying With Dinky* has a lot of spunk in its cast. With winsome energy and notable comic timing, they overcome a highly flawed script. They kick the iffy parts under the rug, charm their way through insane dance numbers and hit the ones with aplomb. Some script retouching and consistent accompaniment would make this pretty okay show into a great one. ●●● (AA)

**TRANNY, GET YOUR GUN** As one might expect from the Guys in Disguise coterie of divas, this show delivers: perilous style,

decadent drag numbers and the complete and utter smashing of the good taste barrier. Tranny, a private Dick with a difference, takes on the mob, a pernicious de-poofster machine and Aaron Frank's cheekbones. But bad taste, the really funny kind, isn't a paint-by-numbers affair. Darrin Hagen and Christopher Craddock's script is arousing, apt and impish. Harvey Anderson's Doss has a mouth like a sailor and the crustiness to match. Enjoy! ●●●● (AA)

**THE TRIAL OF GOLDILOCKS** If Goldilocks went to court, she would likely be brought up on charges of trespassing, breaking and entering, and destruction of private property. This show is a bit simpler and gets more to the point. Performed by children, it's fun to watch as the two lawyers tell their own versions of the famous story. For parents and hardcore Goldilocks/Three Bears fans only. ●● (MK)

**2 BALANCE** The latest outing by Fringe regular Kenneth Brown, *2 balance* is 2 clever for its own good. A male version of *The Sauna* (above), the play focuses on two seemingly different men. One's articulate, the other foul-mouthed. One's in a boat, the other's in a car. But as the play progresses, you discover they're both facing similar problems. However, Brown's characters can't take the shit as well as the women in Val Jenkins's play—his men are weepy fools who never connect with each other or the audience. In the end, you're left feeling empty, if a little wiser about how to

**THE FRINGE • FILM**

sail a boat. ●●● (SS)

**THE VESTIBULES** This comedy trio from Montreal almost had me falling off my chair. Taping two half-hour sets for CBC Radio, the show was a "Best Of" with everything from character sketches to dead-on parodies. Able to set the audience off into hysterics using only their voices (this is radio after all), the boys proved how talented they are. Political jokes were thankfully absent, with the emphasis on the theatre of the absurd. My personal fave was the "Travelling Junk Show," a perfect send-up of PBS' stuffy antique show. Not every segment worked, but great fun overall. [Editor's note: unfortunately, *the Vestibules* only played during the Fringe's opening weekend—so ha ha, you missed it. We've decided to include a review anyway for the sake of thoroughness, make sure and catch them next time they're in town.] ●●●● (AR)

**WAITING FOR BEAUX** Although the Fringe program refers to great Canadian stories waiting to be told, this might not be one of them. Told through flashbacks, the story of millionaire couple Charles and Fern Bedaux's trek through northern Canada in the early '30s and Fern's bizarre relationship with her husband's mistress who accompanied them on the journey is a truly Canadian experience: unpredictable. The acting by Teresa Weir and Cathy Haavaldsrud runs hot and cold, and one has the feeling that the characters and the story are left half-done. ●● (NS)



Toying With Dinky

**Canadian actor gets psychotic**

By PATRICK VUONG

FOR THOSE WHO HAVE experienced post-secondary education, you know that school can be both extremely grueling and amazingly exciting at the same time. *Dead Man on Campus* explores that very contrasting nature.

Specifically, this comedy centers around Josh (Tom Everett Scott, *That Thing You Do!*) and Cooper (Mark-Paul Gosselaar, TV's *Saved By the Bell*). Cooper's irresponsible ways start to rub off on Josh and they both end up with failing grades. The only way they can be awarded straight As is if their roommate commits suicide, as stated in the college's long forgotten constitution.

The pair of flunkies then go on a campus-wide search for the most apathetic student to try to convince that student to room with them, along the way they encounter Cliff (Cliffhlyn Munro, *Unforgiven*) a psychotic frat member who neither moves in with them nor ends up dead but rather becomes a liability to the failing students and almost accidentally kills them on several occasions.

The character of Cliff is somewhat of a departure for the B.C.-born Munro, whose usual preference is in dramatic roles. Perhaps best known in Canada for his work in the early '90s TV series *Northwood*, Munro has since appeared, mainly as a supporting character, in various TV and film projects—but he now gets a chance to take on more screen time in *Dead Man on Campus*. "I've never really done a charac-

ter like Cliff," says Munro. "You see, the fun thing about what I do for a living is that I get to act as people that I'm not and do things I don't normally do. It's something 'of an alter ego for me."

Originally considered for the role of Cooper, Munro decided to play Cliff after having read the script: "Once I read the scene in which Cliff is introduced, I realized that this character could really steal the show."

Another reason for Munro to get involved with this project was that he knew Gosselaar would be attached to it as well.

"Going in I knew that Mark-Paul was involved with the movie," says Munro. "He's a friend of mine and we play hockey together whenever I'm in Los Angeles. Working with him was just another reason for me to be a part of the film."

**Move from the boob tube**

Very similar to Gosselaar's career plans, Munro explains how he hopes to make a smooth transition from TV work to more stable film projects: "I think, as everyone else does in this business, the goal is to be successful in film. You have more time to be perfect and you operate on a much bigger level." Munro also mentions that he views his work on TV differently than other actors might.

"TV work helps immensely," says Munro. "It reaches everyone and is a different style than film. Once you have a few projects done in the smaller markets, it gives you experience and helps make that move to better things. Essentially, work begets work, so it's definitely an advantage."

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Strike ▶ Girl Power in the '60s

# Film has Strike-ing archetypes

**But important issues are diluted**

By ATUL KHULLAR

I was scared. Damn scared. My first exposure to *Strike* was the pink make-up case and 10 per cent off Le Château coupon presented to me at the film's preview. So one can forgive the instant apprehension I felt as I believed I was about to see a film with dialogue straight from the pages of *Seventeen* or *Cosmopolitan* and a soundtrack prominently featuring Backstreet Boys and Spice Girls.

Thankfully, this was not the case, for *Strike* ended up being a mildly amusing story about female empowerment and self-esteem, occasionally showing some punch.

The story takes place in 1960s Connecticut, where Audette (Gaby

Hoffman, *Volcano*) is being sent against her wishes to an all-female boarding school. Initially miserable, she eventually befriends a gang of four rebellious teens headed up by Verena (Kirsten Dunst, *Small Soldiers*).

## Where the boys will be

These inseparable buddies have lofty aspirations and wish to be educated, but don't like the shackles of femininity that the school has placed upon them. So they

spend most of their time doing things their own way, much to the dismay of school leader Abby Sawyer (Rachel Cook) and headmistress Miss McVane (Lynn Redgrave, *Shine*), who try to enforce the school's strict rules. In the grander scheme of things, the school is now under financial duress and a merger with the local boys' academy seems to be the only way out.

Sarah Kernochan, who wrote the screenplays for *Sommersby* and *9½ Weeks*, does a decent job in her directorial debut, getting solid performances from the entire cast and creating interesting archetypes of various women's roles in society with her characters. There are the political idealist, the sexy vixen, the repressed bulimic, the genius scientist and the win-at-all-costs businesswoman.

These portraits become clear

as the girls show differing opinions about having boys in their school, about men in general and about dealing (or not having to deal) with the possibility having a co-ed school. Peppered throughout are a few amusing scenes—especially when the boys' school visits for a dance.

## (Estro)gender issues

What results is a combination of the coming-of-age character and group dynamics of *Stand By Me* with a bit of the darkly cruel and comic *Heathers*.

Unfortunately, *Strike* falls short of the high standards of either film, since it often falls into corny coming-of-age clichés such as losing one's virginity. It also gives off a "women-only" clubhouse atmosphere by typifying men as sex-crazed dolts. Other themes—such as the possible merits of same-sex education, women fulfilling their ambition and not letting men control their lives—are also touched upon, but much of their bite is sadly diluted in an ending that contains more sap than Quebec maple forests.

Overall, *Strike* is a decent movie. For most women (especially the teenage set), it's better than average and probably worth seeing. There are some good positive role models here (except, of course, the bulimic girl)—and it's far less annoying and destructive than the Spice Girls.

Nice guys don't get mad. They get even.

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STEPHEN DORFF

## COVER

# Moment of Truth for Alberta film industry

Lack of tax credits means money and labour are going elsewhere

By SANDRA SPEROUNES

The film industry is a nasty business. One minute you're hot, the next you're struggling to make ends meet.

Alberta's filmmakers know this riches-to-rags story all too well. Two years ago, our film industry was the third largest in English Canada. Based on figures from the Alberta Motion Picture Industry Association (AMPIA), \$150 million worth of domestic and foreign productions were shot around the province in 1996—productions such as *Jake and the Kid*, *Destiny Ridge* and *North of 60*.

## "It's a tragedy"—Josh Keller

"This year, we'll be lucky if we reach \$20 million in production activity," says Margaret Mardirossian of Anaid Productions and former president of AMPIA. As a result, she says, many producers, actors and film-crews workers such as production assistants and sound engineers have left Alberta to take jobs in other provinces. Those who remain are watching their industry crumble around them. "It's a tragedy," states Josh Keller of Mind's Eye Pictures.

The devastation began two years ago when the Alberta government axed the Alberta Motion Picture Development Corporation and \$1.3 million in grants to independent filmmakers in the province. Since that time, the film industry has lobbied hard for some sort of replacement, preferably a tax credit to recover some of the labour costs used in making productions. For their part, the government has listened, studied the idea—and done nothing about it.

While \$1.3 million in government money may seem like a small amount, it allowed filmmakers to attract other, larger sources of funding for their productions. Without these grants, it's become more difficult to find investors. What makes matters worse is the fact that every other province besides Newfoundland and PEI offers labour-based tax credits to their film industries, ranging from 20 per cent in B.C. to 40 per cent in New Brunswick. These credits provide filmmaker with a significant portion of their budgets—making Alberta a comparatively expensive place to shoot.

"If you have a budget of \$1 million, you already know that 10 to 20 per cent is already covered if you're shooting in any other province," says Mardirossian. "If you shoot in Alberta, you have to find that extra 10 to 20 per cent elsewhere—usually you have to go to an equity investor, which means you have an extra partner on board and you will go into profit mode much later than pro-



ducers in another province. So it doesn't make any business sense to do it here."

Glynis Whiting, an Alberta producer now living in Vancouver, corroborates Mardirossian's statements. "Right now I have a screenplay based on a story that took place in Alberta," she says, "and I'm looking at places in other provinces where they have either tax credit or a provincial funding agency—a province that could look like Alberta."

But the film industry's woes may soon be coming to an end. On August 4, filmmakers met with the Alberta government's new Film Development Review Committee to discuss the issue of funding yet again. "It was an opportunity for the industry to look eyeball-to-eyeball with a couple of legislators," says Dale Phillips, current president of AMPIA and a committee member. "We could say, 'This is what's happening to my life, this is what's happening to my way of making a living, this is where I'm going next month—it's called Manitoba.'

"But what was important about this get-together was the fact that it was held in the Alberta Legislature. For the first time in two and a half years, the industry could feel it was invited in to have discussions. My feeling is one of delight because we're back at the table and there's interest in doing something—God knows what it will be or whether it will all come to pass."

The committee's job, according to chairperson Carol Haley, MLA for Airdrie-Rockyview, is "to bring forth recommendations on ways we can support or maintain Alberta's film industry." The committee must report back to the Ministry of Community Development and the Ministry of Economic Development on Sep-

tember 15. "If there are recommendations that are acceptable to the ministers, then they will want to include them in their business planning immediately, because we're working on business plans now for the spring," she says.

But is the committee likely to recommend the implementation of a tax credit? "Off hand, I would say no," says Haley. "But there are other areas to look at—one is through the Alberta Foundation of the Arts, which currently distributes about \$16 million to various arts programs throughout the province."

That proposal sounds a lot like the funding program that was axed two years ago, making the last two years seem a needless and ridiculous drama to Alberta's filmmakers. Adding to the absurdity is the fact that until two months ago, Alberta's Department of Science and Technology was in favour of a tax credit for filmmakers. But the idea was shot down in June by the standing policy committee because it wanted a more innovative approach to funding.

## "We spent 85 per cent of our budget in Edmonton"—Margaret Mardirossian

Mardirossian and Keller are two of the most outspoken proponents of the tax-credit system. The two just finished filming six episodes of *Mentors*, one of only two television series to be filmed in Alberta this year. While some producers, like Whiting, believe a tax credit would be too unwieldy to administer, Keller says it makes much more sense than

subsidizing the industry with grants.

"A labour-incentive tax-credit program is not a subsidy per se, because it is something that follows the economic activity—it follows the production," says Keller. "You go raise the money, you make the show, the people who work on it file their taxes and you get a small portion of that back, which you can then put in the show."

Mardirossian says Alberta's filmmakers deserve a tax credit because their productions pump millions of dollars into the province's economy. For example, the budget for *Mentors* was \$1.5 million—and could be doubled if CTV orders more episodes.

"With our production, we spent 85 per cent of our budget in Edmonton," says Mardirossian. "Fifty per cent of that went to labour and 35 per cent went to retail outlets all across the city—fabric stores, hardware stores, lumber, paint, car rentals, catering, hotels".

## "If an American production can't find a crew, why would they come [to Alberta]?"—Josh Keller

Both Keller and Mardirossian have remained in Alberta because they built their careers here and they want to save their industry. In doing so, it cost them an extra \$300,000 to produce *Mentors*—money they could have saved had they chosen to film in a province with a tax credit. But Keller fears they might have to move *Mentors* to another province—not only because it's cheaper, but because easier to find crew workers. While shooting in Edmon-

ton, Keller says he had to hire some people from B.C. to fill certain positions because there weren't any local people available. "Some have left permanently, some have taken temporary work, wondering what's going to happen this year," he says. "And if nothing happens, they'll make it permanent."

If indeed nothing happens, don't expect any big-budget American films like *Legends of the Fall* or *Unforgiven* to shoot here again. "One reason that they do come here is because of our crews," says Keller. "And if we can't keep these crews working all year round, they will move. And if an American production can't find a crew, why would they come here? They don't need to spend the extra money to bring them in from other provinces, so they'll just go to those provinces."

One of those provinces will be Saskatchewan which has a similar landscape to Alberta and, according to Keller and other sources, most of Alberta's film crew "It used to be we all went to Alberta to get work," says Colleen Mahoney of the Saskatchewan Independent Motion Pictures Industries Association. That changed when the Saskatchewan government implemented a healthy 35 per cent tax credit on labour costs earlier this year.

## "We need the signal as soon as possible."—Josh Keller

While Saskatchewan's future looks brighter, Alberta filmmakers are worried they won't have much of one if the government doesn't promise them some financial help soon. That just might happen—but not soon. Even though the Film Development Review Committee will deliver its funding recommendations in September, the government doesn't have to make an announcement about the subject until its next budget in February.

AMPIA's current president says that's not acceptable. Phillips says if the government likes some of the recommendations, the film industry needs to know immediately.

"We need the signal as soon as possible, even if they can't stuff a fully-detailed program in our mail slots," says Phillips. "We certainly want them to say we're being considered and we'll be back on a playing field that is more or less even with the other provinces from a project-financing point of view."

Without that signal, Keller says filmmakers can't make budgets for the upcoming production year. And instead of waiting around, he says more producers and film crews are going to leave the province—including those working on *Mentors*.

"This is the make-it-or-break-it year for people who are making decisions whether to stay or go," he says. "If something doesn't happen soon, I don't know if the damage to our industry is going to be irreparable."

## FILM

# Who can avenge this script?

Bond has nothing to worry about from The Avengers

By MATT BROMLEY

I have yet to see a movie version of a TV or radio series that has equaled the series: *Mission Impossible*, *The Shadow* and most of the *Star Treks* have all lacked the unique chemistry that gained the original its popularity. *The Avengers* is no exception.

Produced in England in the early '60s, the television series was a slightly tongue-in-cheek spy adventure. Patrick Macnee played agent John Steed, the quintessential British gentleman who qualified as a dangerous weapon. His various female partners over the eight years of the original series included Honor Blackman (who Bond fans will know as Pussy Galore in *Goldfinger*) as Catherine Gale and Linda Thorson as Tara King. But by far the most popular pairing was with Diana Rigg as Emma Peel in seasons four and five.

The strong female role of Peel coupled with the suave mannerisms of Steed made for a dichotomy full of clever dialogue, witty ripostes and mutual respect—a combination of the sexy and respectable that kept audiences enthralled as they went through all sorts of diabolical and slightly humurous cases.

The point that seems to be lost on movie execs trying to capitalize on this chemistry is that it took several seasons and many scenarios to fully round out such characters. It can't be compacted successfully into a two-hour adventure, no matter how lavish the special effects or market appeal of the actors cast. Ralph Fiennes (*The English Patient*) as John Steed is well-chosen, and Uma Thurman (*Batman Forever*) appropriately bats her lashes as she sharpens her wit. But the actors are hopelessly outmatched, not by the nefarious villain Sir August De Winter (Sean Connery, *The Rock*), but by the bland and silly script of this bomb.



The Avengers

But first the characters.

As Steed and Peel launched into verbal (and literal) dueling, I gawked at the lack of character development. Did the producers think that everyone was sufficiently familiar with the series to fill in the huge gaps of who these characters were? "The Ministry" is not explained at all, nor the characters of "Mother" and "Father" (who in the movie are the most clodlike people to ever run an organization).

## Uma lacks a-Peel

Peel, who isn't even an agent, is suspected of bombing her own research facility and, rather than being thrown in the slammer, is teamed up with agent Steed to prove her innocence. She is described as schizophrenic and unstable—a rather extreme version of her series' counterpart. Thurman plays her character with confidence, but it is just this confidence that keeps her from being as charming as Diana Rigg was in the original role.

Fiennes is impeccable as Steed, and resists the temptation to slip into a James Bond-like smugness with the role—a wise move, considering the dialogue doesn't. He is genuinely likeable, and Steed holds his own against Peel's personality, but the dialogue moves at such a fast pace between them that plot-developing facts are delivered too quickly in the midst of verbal sparring, losing the audience.

Connery is too over-the-top as the villain, and no real attempt is made to explain him. And the obligatory cameo by Patrick Macnee (or rather his voice) as an invisible librarian at the Ministry is just too much of a farce to enjoy.

## The whys have it

But the real letdown of this movie is the story. Granted, it's in keeping with the style of the original series, but the way that characters and situations are introduced leaves the viewer cold. Peel has a doppelganger—why? "Father" is a double-crosser—why? Everyone at Peel's company defects to the "Brolly" corporation—why? These points were dealt with flippantly; indeed, the whole plot is flippant rather than lighthearted. Not to mention the *Star Wars* parodies in several scenes.

I won't give away the story here, but in a flight from giant killer robo-wasps (don't ask), I had a distinct flashback to the planet of the Ewoks. And let's not forget Thurman doing "Obi-Wan Kenobi disabling the Death Star" while Fiennes and Connery re-enact the famous lightsabre duel. When Fiennes dangled from the railing, I was sure that Sean was going to lean over and say, "John Steed, I am your father."

If you enjoyed the original *Avengers* series, chances are you'll be very disappointed with this movie. And if you never saw the original *Avengers*—chances are you'll be very disappointed with this movie.

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4:00 7:20 9:30 P.M. Coarse language.

ARMAGEDDON (PG) \*12:45 3:45 7:00 10:00 P.M. not suitable for younger children.

AVENGERS (PG) 1:00 3:30 7:10 9:40 P.M.

MASK OF ZORRO (PG) 1:20 P.M. violent scenes.

SNAKE EYES (14A)

4:15 7:30 9:30 P.M.

WESTMALL

West Edmonton Mall 444-1242  
DEAD MAN ON CAMPUS (14A) 1:10  
3:55 7:10 9:30 P.M. Coarse language.

AVENGERS (PG)

1:00 3:30 7:20 9:40 P.M.

ARMAGEDDON (PG) \* 12:45 3:45 7:00  
10:00 P.M. not suitable for younger children.

AIR BUD 2: GOLDEN RECEIVER (G)

1:30 P.M.

LETHAL WEAPON 4 (14A)

FRI SAT SUN MON TUE THU 3:30 7:00

9:45 P.M. WED 3:30 9:45 P.M. Coarse language. Violent scenes.

MULAN (G) 12:45 P.M.

SNAKE EYES (14A) 2:30 4:30 7:45

10:15 P.M. Coarse language.

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SHOWTIMES EFFECTIVE: FRI, AUGUST 21-THU, AUGUST 27, 1998.

SNAKE EYES (14A) 4:15 7:30 10:10 P.M.

WRONGLY ACCUSED (PG) 1:20 4:05 7:15 9:50 P.M. Not suitable for young children.

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4:00 8:00 P.M. Graphic war violence.

THE AVENGERS (PG) 1:45 4:00 7:20

10:00 P.M.

WRONGLY ACCUSED (PG) 2:00 4:10

7:10 9:15 P.M. Not suitable for younger children.

DEAD MAN ON CAMPUS (14A) 1:20

3:20 7:30 10:10 P.M. Coarse language.

ARMAGEDDON (PG) \*12:50 3:40 6:45 9:35 P.M. not suitable for younger children.

PARENT TRAP (G) 1:10 3:50 6:50 P.M.

NEGOTIATOR (14A) 9:25 P.M. Coarse language.

AIR BUD 2: GOLDEN RECEIVER (G)

1:30 P.M.

LETHAL WEAPON 4 (14A)

FRI SAT SUN MON TUE THU 3:30 7:00

9:45 P.M. WED 3:30 9:45 P.M. Coarse language. Violent scenes.

MULAN (G) 12:45 P.M.

SNAKE EYES (14A) 2:30 4:30 7:45

10:15 P.M. Coarse language.

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Dores open at 10:45 AM FRI-TUES, and 9:15 AM WED & THU.

BULWORTH (Unrated) Coarse language throughout, not suitable for minors. 7:30 10:30 P.M.

CANT HARDLY WAIT (Unrated) Coarse language and suggestive dialogue. 12:30 4:30 7:30 9:30 P.M.

CITY OF ANGELS (Unrated) Some coarse language. 1:30 4:30 7:30 9:30 P.M.

DIRTY WORK (Unrated) Some coarse language. 1:30 4:30 7:30 9:30 P.M.

HOPE FLOATS (Unrated) Not suitable for younger children. 7:30 10:30 P.M.

KIDDIE SHOW '98 (Ultra Stereo) WED & SAT only. 7:15 9:30 P.M.

OUT OF SIGHT (Unrated) Some coarse language. 1:30 4:30 7:30 9:30 P.M.

PACIFIC RIM (Unrated) Some coarse language. 1:30 4:30 7:30 9:30 P.M.

PERFECT MURDER (Unrated) 1:30 4:30 7:30 9:30 P.M.

QUEST FOR CAMELOT (Unrated) 1:30 4:30 7:30 9:30 P.M.

TITANIC (SDDS Digital & DTS Digital) Not suitable for younger children. 1:30 4:30 7:30 9:30 P.M.

THE X-FILES (Unrated) 1:30 4:30 7:30 9:30 P.M.

## FILM



by  
Todd  
James

**BASEKETBALL** You can count on every one of those goofy adolescents (okay, adults too) who make sure they tape *South Park* every episode to go see the new flick *Baseketball*. Trey Parker and Matt Stone, the creators of the hit cartoon, star in this comedy about two 'dudes' who come up with a new game that combines baseball, basketball, girlyies and a whole lot more. Parker and Stone play Joe 'Coop' Cooper and Doug 'Remer' Remer; two slack-asses who come up with the new game. A Texas millionaire wants to get in on the action and voila—a major sport is born. There's some cool commentary on the sporting world (Coop and Remer only agree to go public with *Baseketball* if the teams stay in their home cities and keep their original players), but what makes the movie work is the clever way it's made. What'd you expect from the *South Park* dudes? They killed Kenny...YOU BASTARDS!! (Sorry, couldn't resist). **★★★**

**EVER AFTER** We all know the story of Cinderella. Welcome to the '90s version, where Drew Barrymore plays the charming young lady with a bit of an edge. Don't be fooled. *Ever After* is set in a historical backdrop—it's just that the young lady refuses to live in a world of feminine passivity. Pop culture sweetheart Drew Barrymore is in the lead role of Danielle and brings the notion of self-empowerment to life in dealing with everything from stepmother to the man of her life. There is, of course, a prince, yet he isn't the suave and sophisticated character of the traditional story. Newcomer Dougray Scott plays the prince, who actually wants to bail on his responsibilities—so we all know who wears the pants in this one. Danielle is a Cinderella with brains and bravado, giving the old story an interesting slant. While great in concept, *Ever After* lacks a bit of style, and therefore isn't the

**SAVING PRIVATE RYAN** Steven Spielberg does for the soldiers of World War II what he did for the victims and survivors of the Holoc-

aus. Tom Hanks plays Captain John Miller in this brutally realistic depiction of the Normandy invasion. After leading and losing many of his men on D-Day while helping to secure Omaha Beach, Miller is given an even tougher assignment: to find a missing paratrooper whose three brothers have been killed in battle. As a sort of U.S. Army public relations mission, Miller and eight of his men must find Private Ryan (Matt Damon) and bring him home to his grieving mother. Often questioning their assignment and the right of Private Ryan to warrant such attention, the company (which includes Tom Sizemore and Edward Burns) nevertheless presses on and endure horrific encounters with the enemy. Once again, it's a masterful job from Spielberg and his director of photography Janusz Kaminski, who both took great pains to prevent this epic from looking like another Hollywood war movie. This is an intense two and a half hours—extremely violent, emotional, powerful and a fitting tribute to those who were there. **★★★★**

**SNAKE EYES** The suspense is thick but never plodding in Brian DePalma's latest thriller starring Nicholas Cage as a dirty Atlantic City cop caught in a conspiracy when the Secretary of Defense is assassinated during a heavyweight boxing title fight. Cage and Gary Sinise (as his best friend and a Navy commander) are forced to seal off the casino and find a woman (Carla Gugino) who may know too much. Of course, much more than a simple chase takes place in this casino as DePalma gives us several different perspectives on the murder. DePalma's opening scene, featuring a seamless tracking shot, sets the viewer up for an unusual cinematic experience and Cage plays his part with a demented twist not seen since his work in *Wild At Heart*. **★★★**

**THE AVENGERS** Whatever was hip and cool about the '60s British television series is boiled down to its most boring in this adaptation directed by Jeremiah Chechik. It's not that Ralph Fiennes as John Steed (complete with umbrella and bowler hat), and Uma Thurman as Emma Peel (in skin tight leather suits) don't pull off a wickedly delicious tongue-in-cheek portrayal of the top-secret duo from the ultra-secret British

agency The Ministry. They may be the only redeeming points of this witless nonsense. A confusing and ultimately uninteresting story involving Sean Connery in a cartoon role as the kilt-wearing Sir August, who possesses the technology to control the world's weather patterns, sucks what little life survives of Chechik's scattered direction. Of course, when a plausible and clever script is missing nifty special effects and slick settings are the crutch most relied upon. It barely disguises the cold lifelessness of another TV classic done wrong. **●**

## Vue Ratings

- Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts 'A Minute at the Movies,' heard daily on Mix 96 FM. Also catch Todd on TV News Thursdays at 5:30 p.m.

## CINEPLEX ODEON CINEMAS

## CINEMA GUIDE

Showtimes effective  
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**THE AVENGERS** PG

Daily 1:00-3:00 P.M. 5:00-7:10 P.M. Presented in Digital Theatre Sound.

**SAVING PRIVATE RYAN** R/TAN

Daily 2:30-5:00 P.M. Presented in Digital Theatre Sound. Graphic war violence.

**RETURN TO PARADISE** 14A

Daily 12:40-3:30-10:00 P.M.

**EVER AFTER** PG

Daily 12:00-6:00 P.M. 7:00-9:30 P.M. No 7:00 show on Aug. 19.

**AIR BUD**

Daily 1:30-2:50-4:50-7:30 P.M.

**LETHAL WEAPON 4** 14A

Daily 9:45 P.M. Coarse language. Violent scenes.

**BASEKETBALL** 14A

Daily 4:30 P.M. Coarse language.

**NEGOTIATOR** 14A

Daily 8:50-9:40 P.M. Coarse language.

**H2O-HALLOWEEN** 14A

Daily 12:30-3:10-7:45-10:10 P.M. Brutal violence.

**MASK OF ZORRO** PG

Daily 1:00-4:00 P.M. 6:00-9:20 P.M. No 6:00 pm show on Aug. 17. Violent scenes.

**SOMETHING ABOUT MARY** 14A

Daily 1:30-4:30-7:00-9:50 P.M. Coarse language.

**WESTMOUNT 4**

11 Ave. & Gran Road • 432-7345

**ADULTS 16+ CHILD/SENIOR/TUES**

13:30 MAT 14:30

**SOMETHING ABOUT MARY** 14A

Daily 4:15-5:15-7:00 P.M. Coarse language.

**SAVING PRIVATE RYAN** 14A

Daily 1:30-5:00-8:30 P.M. Presented in Digital Theatre Sound. Graphic war violence.

**BASEKETBALL** 14A

Daily 4:45-5:30 P.M.

**EVER AFTER** PG

Daily 1:00-6:00-8:45-9:30 P.M.

**CLAREVIEW TOWN CENTRE**

521-137 Avenue • 472-0600

**Weekday/MAT 13:**

Weekend/Holiday MAT 14:30

Seniors/child & TUE: 15:30

**DR DOOLITTLE** PG

Daily 1:40 P.M.

Presented in Digital Theatre Sound.

**ARMEDGEON** PG

Daily 4:30-6:40 P.M.

Not suitable for younger children.

Presented in Digital Theatre Sound.

**BASEKETBALL** 14A

Daily 12:40 P.M.

Coarse language.

Presented in Digital Theatre Sound.

**AIR BUD** G

Daily 1:30-3:30-3:30-4:30-6:30-8:30 P.M.

**MASK OF ZORRO** PG

Daily 8:50-9:40 P.M.

Violent scenes.

**SMALL SOLDIERS** PG

Daily 1:30-4:20 P.M.

**MAFIA** PG

Daily 1:30-4:10 P.M.

Not suitable for younger children.

**LETHAL WEAPON 4** 14A

Daily 9:30 P.M.

Coarse language. Violent scenes.

**NEGOTIATOR** 14A

Daily 12:40-3:30-6:30-9:45 P.M.

Coarse language.

**H2O-HALLOWEEN** 14A

Daily 2:10-4:50 P.M.

Brutal violence.

## CINEMAS 6

## WEST EDMONTON MALL

## PHASE I, ENTRANCE 44

**BOX OFFICE OPENAILY AT 12:30**

**X-FILES** PG

Daily 1:30-4:50-6:30-9:00 P.M.

**HORSE WHISPERER** PG

Daily 4:55-6:00-8:30 P.M.

**PERFECT MURDER** 14A

Daily 3:00-4:30-6:45 P.M.

**HOLIDAY FLOATS** PG

Daily 11:30 A.M.-1 P.M.

**CAN'T HARDLY WAIT** PG

Daily 2:30-4:30-6:30-9:30 P.M.

Coarse language.

**OUT OF SIGHT** 14A

Daily 9:30-10:30 P.M.

Coarse language.

**DEEP IMPACT** PG

Daily 1:00-4:00-7:05-9:45 P.M.

Some coarse language.

**TITANIC** PG

Daily 7:45-9:45-10:00-11:15 P.M.

Not suitable for teenagers.

## Vue Movies

Edmonton Film Society  
Provincial Museum Auditorium  
102 Ave & 128 St  
439-5285

**LOVE ME OR LEAVE ME** (1955)  
Dir. Charles Vidor. Starring Doris Day, James Cagney. One of the best showbiz biographies casts Doris Day as '20s torch singer Ruth Etting, victimized by possessive husband Cagney. Day proves to be a fine actress as well as singer, while Cagney succeeds brilliantly in making an unlikeable character human. Strong script, wonderful songs. Monday, August 24 at 8 p.m.

Metro Cinema  
Ziegler Hall,  
Citadel Theatre  
9828-101A Ave  
425-9212

Metro Cinema will be closed for the month of August, and will reopen in September.

## Alternative Video Spot

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**Hollywood:**  
BLUES BROTHERS 2000  
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ph. 439-2233

2.  
#2, 9028 Jasper Ave.  
Ph. 429-2232

<http://www.compusmart.ab.ca/altvid/>



# Blade: vampire movie bites

Snipes hasn't found his action vehicle yet

By RUSSELL MULVEY

**T**here are vampires all around us. They control the police force. They're organized like a combination church and corporation. You know those people who are always dressed in black and who always know where all the newest and best clubs are? They're vampires. And they want you.

There are two types of vampires: those called the pure bloods who were born vampires and those humans who were turned into vampires by the pure bloods. The former hold the latter in contempt. It's the pure bloods who are organized and who have made back-alley treaties with hu-

man politicians, agreeing not to get too out of hand, agreeing not to feed on too many humans.

There are some changed ones who don't like this arrangement and who want to take control. Into all this comes a man named Blade. Born just as his mother was being bled by a vampire, Blade has all the strengths of one but none of the weaknesses. His life's mission is to destroy all vampires.

Pretty good premise for a movie, isn't it?

A comic endeavour

## action

REVUE  
Blade • Cineplex  
Odeon • Opens Aug.  
21

The movie begins well, establishing the above premise. Blade is a violent, driven man, almost as much a monster as the ones he kills. Then everything just gets stupid. *Blade* becomes a boring, tedious, repetitive exercise in music-video violence. This degeneration happens quickly, and what could have been an interesting, entertaining, even novel film becomes a waste of two hours.

Wesley Snipes (*To Wong Foo...*) is desperate to become an action hero in the mould of Arnold Schwarzenegger and to begin making some real money. Certainly Snipes is twice the actor that Schwarzenegger is, but he seems to care only half as much about things like script, story and, for that matter, direction. Snipes was the person who brought *Blade* to the big screen, producing the film

as well as starring in it. *Blade* started life as a Marvel Comics hero and a film based on the character had been planned in Hollywood for 15 years. To creator Marv Wolfman's credit, no film was done until now because he wanted to keep the integrity of the character. *Blade* was always black and on the face of it, he would seem a perfect fit with Snipes, a very good actor with a penchant for the physical.

## A bloody mush

But it doesn't work. *Blade* has all the elements: a brooding mentor played by Kris Kristofferson, a charismatic villain who wants to change himself into a sort of über-vampire played by Stephen Dorff and, most importantly, a good premise. Unfortunately, all of this stuff is then put through a blender and turned into a tasteless, generic mush.

The violence goes on forever. If Blade isn't throwing someone into a wall, he's decapitating someone else. If he isn't shooting someone, he's sticking them with a potion that makes them swell up like a giant blood blister. After a beginning that portrays the human world as a harsh, over-lit, unpleasant place and the vampire world as warm, friendly place with plenty of mood lighting (showing us the monster in the man and the man in the monster), *Blade* turns into an ugly, dull, average movie.

Certainly a fate worse than undeath.

## Sneak Preview Video

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## RENT THIS POWERFUL MOVIE TODAY!

"The Film Of The Year!"

— CBS-TV

"Scorsese...Our Greatest Director!"

— LA Weekly

"Two Thumbs Up!"

— Siskel & Ebert



Written By MELISSA MATHIS

The True Story Of A Man Whose Struggle Would Lead A Nation.

TOUCHSTONE PICTURES

BY MARTIN SCORSESE

PRODUCED BY STEPHEN SPINELLI

DIR. OF PHOTOGRAPHY: ROBERT REDFORD

EDITED BY DAVID LINDNER

SET DESIGNER: JEFFREY HALL

ART DIRECTION: JEFFREY HALL

PROPS: JEFFREY HALL

HAIR AND MAKEUP: JEFFREY HALL

STYLING: JEFFREY HALL

PROPS: JEFFREY HALL

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# Restaurants

## ICON LEGEND

- Breakfast
- Brunch
- Lunch
- Late Night
- Patio
- Take-out
- Free Parking
- \$ Up to \$10 per\*
- \$\$ \$10-\$20 per\*
- \$\$\$ \$20-\$30 per\*
- \$\$\$\$ \$30 per & up

\*Price per person, bev. & tip included

## ALTERNATIVE

Ber-Zerk (8128 - 103 St., 431-9864) Bigger scoops & low prices - A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milkshakes, floats, madeleines waffle cones, "squishies" (aka slurpees), etc. ○ \$

Café Mosaics (10841 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals featuring many selections for vegetarians. Live music on Wednesdays. ○ \$

Oly Onions (10332 Whyte Ave., 434-0153) Offering the only "original" routine with real ingredients! And the largest onion onion on the planet! ○ \$

Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ \$

## BAKERIES

Mr. Samosa (9830-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghatia, samosas, naan, and roti, Indian sweet maker.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon-Fri.

## BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European bistro since 1977 and still the only one. ○ € ○ \$

Café Select (10016-106 St., 423-0494) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 AM, seven nights a week. ○ € ○ \$ after 6 pm

Café Ville (10137 - 124th St., 488-9188) Located in Old Glenora, we offer a diverse & eclectic menu in a warm & inviting atmosphere. Fresh Foodie's new wine/cocktail list. Beautiful patio. ○ € ○ \$

Lola's Restaurant and Martini Bar (8230-103 St., 436-4783) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ € ○ \$ after 6pm, \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ € ○ \$

Mattess Urban Bistro (8223-104 St.,

ur FREE listing  
to 426-2889

431-0179) The first European Bistro since 1996 and still the only one. ○ € ○ \$

Pradera Café (Westin Edmont, 493-8994) Our wonderful contemporary menu highlights Alberta regional cuisine prepared by the top chefs in the city. Our menu features beef seafood, pasta and vegetarian dishes. Every night we showcase three features, including a gourmet vegetarian special. With well over 30 wines served by the glass, there is something for everyone. ○ € ○ \$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ € ○ \$

## BREW PUBS

Brewsters (11620-104 Ave., 462-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. ○ € ○ \$

## CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10103-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ € ○ \$

Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have a catering and a deli available. Check out our patio for the summer. ○ € ○ \$

Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ € ○ \$

Breakfast Café (10159 Whyte Ave., 448-5988) Open 24 hrs, licensed. Catering. ○ € ○ \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free, Licensed and offers a winning medley of culinary delights, including vegetarian fare, hearty salads, grilled sandwiches, adn fresh baked goods. (10308A-81 Ave., 439-2966) Open 7 days a week two hours down, with a style of Italian. ○ € ○ \$

The Commissary (1750 Jasper Ave., 488-0019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffees, caterer and weekend brunch. Fast, friendly service in a casual atmosphere. ○ € ○ \$

Julliano's Restaurant and Cappuccino Bar (11121-156 St., 451-1117) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ € ○ \$

Kalmann's Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambiance creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ € ○ \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ○ \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in New Mexicos Rancheros. 24 hrs. ○ € ○ \$

Larry's Café (10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ € Mon-Fri 8 am, Sat 9 am ○ € ○ \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ € ○ \$

The Raven (10308-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon! ○ € ○ \$

Rosie's Bar and Grill (10604-101 St., 423-3409) Nothing fancy, but sensible home cooking without the frills. ○ € ○ \$

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Sidetrack Café's kitchen will do it for you. \$-\$\$ ○ € ○ \$

Timothy's (10250-102 Ave., 3rd floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad

## FOOD

Misty On Whyte (10458 - 82 Ave., 433-3512) Specialty & European coffees, breakfast bags & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ € ○ \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ € ○ \$

McNeddy (8631-100 St., 433-2006) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun Thu 8-1 pm; Fri-Sat 8-2 pm

Sugar Bowl (8820-88 Ave., 433-8369) The esoteric & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment

## CAJUN

Cajun House (7 St. Anne St., St. Albert 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ Sun ○ \$

Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ € \$

Louisiane Purchase (10320-111 St., 420-6777) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat ○ € ○ \$

## CANADIAN

Applebee's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun ○ € ○ \$

Bob's Eatery (19906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ○ € ○ \$

Billiards Club (2 fl., 10505-82 Ave., 432-0355) Rack 'em up and chow down with heaps of burgers and mugs of ale. ○ € \$

Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ € ○ \$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ € ○ \$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers in town. Great atmosphere and student-friendly prices. ○ € ○ \$

The Grinder (1059-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ € ○ \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ○ Fri/Sat ○ € ○ \$

Howlin' Wolf's (10331-82 Ave.) Featuring fantastic wraps and sandwich choices, plus salads, soups, and desserts. Free parking in the Commercial Hotel's lot after 8 p.m. When the lights go down come howl at the Wolf! ○ € ○ \$

Insomnia Pub (5552-Calgary Trail South, 414-1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. ○ € ○ \$

Iron Horse Eatery & Watering Hole (8101-103 St., 438-1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon and late night gatherings. ○ € ○ \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in New Mexicos Rancheros. 24 hrs. ○ € ○ \$

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Timothy's (10250-102 Ave., 3rd floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad

## Spicy soup makes for Kashmir sweater

By JENNIFER COCKRALL-KING

they were excellent. We were told that the secret ingredient is arandana—dried, crushed pomegranate seeds.

## Mulligatawny

it over

Next on our agenda was mulgatawny (more familiarly spelled mulligatawny) soup, with a thick tomato, rice, chicken broth, rice, chicken, vegetables, cilantro and a liberal dose of potent chilies. This was the spiciest food I ate that evening, despite its description on the menu as "mildly curry-flavoured." My eyes watered as I alternated between my soup and my beer, but I couldn't stop until I had finished.

My guest ordered the tandoori lamb kebab, marinated lamb cooked in the ultra-hot tandoor oven. Lamb dishes, as with kebabs, were brought into Kashmir by the Mughals from Central Asia and adapted to suit local tastes, and are one of the specialties of Kashmiri cooking.

Unfortunately, the lamb was a bit, shall we say, long in the tooth, and had a strong mutton flavour. No bother, the Kashmiri shrimp masala was bright red and spicy. It looked and tasted wonderful over the yellow saffron rice.

Unfortunately, after this experience, there was so much food between the two of us that we realized too late that we had not left room for dessert.

Ah well. There will most certainly be a next time.

## restaurants

### REVUE

Jewel of Kashmir • 10219-104 St • 438-4646 • Lunch Mon-Fri 11am-2pm, Dinner Mon-Sun from 5pm • \$40 for 2 before tax & tip

bar, made to order. Pastas, bakery items & much more. Plus a frequent dinner program of \$10-\$15.

Turtle Creek Café (8004-109 St., 433-4200) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ○ € ○ \$

Unheardo Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ \$\$\$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you eat. ○ € ○ \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ € ○ \$

## MODERN BISTRO FAIR SWANK SURROUNDINGS

Dinner 7 Days a Week • Lunch Monday - Saturday  
- Patio Now Open -

# Manor Café

10109-125 St.  
482-7577

FREE CUSTOMER PARKING

SAT. SEPT. 5  
3rd ANNUAL  
FUNDRAISING AUCTION  
at the VARSCONA THEATRE 10329 - 83 Ave  
Doors at Noon Bidding at 1 pm  
ADMISSION IS FREE!

SUN. SEPT. 6  
T-SHIRT LAUNCH PARTY  
& BEER BASH  
109 DISCOTHEQUE 10045 109 St.  
Doors at 9:00 pm  
\$5 IN ADVANCE \$7 AT THE DOOR  
FOR TICKETS CALL 424-0287

CELEBRATION OF  
WOMEN IN THE ARTS

i-Tonica

Vule

WEEKLY

CJSR  
FM88



## LISTINGS

WATHEARN PUB 9514-87 St., 465-5478.

FRI 28-SAT 29: Mr. Lucky.

TATIANOS 8161-99 St., 437-3438. •Every

TUE: Open stage, jam session hosted by

Thomas Frederick.

MCRECKNS 10143-50 St. 466-8069. FRI 21-

SAT 22: Mr. Lucky.

## club nights

1001 NIGHTS 10018-105 St., 448-1001.

•Every FRI-SAT: R&amp;B, Hip Hop, Retro with

D. Tech.

BUDDYS DANCE PUB 10112-124 St. •Every

TUE: D.J. Alvaro.

CLUB 2000 10812 Kingsway Ave., 479-

426. Top 40, dance, techno. •Every TUE:

Ladies Night. •Every THU: Game Night.

CLUB LA Leduc, 5705-50 St., 986-4018.

•Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail

South, 490-1188. •Every SUN: Sunday Night

Live! •Every WED: Fashion Auction pre-

views. Live R &amp; B.

DEVILINS 10507-82 Ave., 437-7489. •Every

TUE: Martini 101.

GALLERY LOUNGE Mayfield Inn, 16615-109

Ave., 484-0821. •Every THU-SAT: Dan

Denials plays sounds from the '50s, '60s,

'70s.

GREENHOUSE 13103 Fort Rd., 472-9898.

•Every WED: Chris Knight from Power 92.

•Every THU: Ladies Night.

INSOMNIA PUB 5552 Calgary Trail South,

474-1743. •Every SAT: House, under-

ground, techno &amp; R &amp; B with D.J. K'Wave

&amp; Caffeine Kid.

IRON HORSE EATERY &amp; WATERING HOLE

8101-103 St., 438-1907. •Every SUN: live

music, full menu until close.

JESS LEES ON JASPER Mayfair, 10815 Jasper Ave., 434-6211. •Every FRI-SAT: Singles Night.

MAGGS KNIGHT PUB 9221-34 Ave., 433-

2899. •Every THU: Thursday Nite Raw with the Party Hogs showcasing Edmonton's New Bands. FRI 21-SAT 22: Headlong Walk.

FRI 28-SAT 29: Side Show Bands.

10030A-102 St., 424-2851. •Every

TUE: Hot-New Indie &amp; Alt Rock with DJ Pepper.

•Every WED: Bronx Night

retro with DJ Hurricane. •Every THU:

Mad Cow-British Music with DJ Jesse.

•Every FRI: In the Velvet Underground Funkinicious. •Every SAT: Groovy Train.

THE MARQ 10019-105 St., 415-5084. •Every

TUE: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN:

Pyjama party.

MORAGE 10018-105 St. •Every THU: Ladies

Night with DC &amp; the Fix Mixx.

ONCHOS PUB 9006-132 Ave., 473-7131.

•Every THU, FRI SAT Bingo Karaoke &amp; DJ's

Jackson &amp; Tammy.

PANTS WEM, 481-6420. •Every SAT: Red's

Rebels. •Every FRI: Money-Mania Dance

Party, hosts Kenny-K &amp; Jungle Jay. •Every

TUE: Toonie Tuesday. FRI 21: Doug and

the Slugs.

THE ROOST Private Member's Club, 10345-

104 St., 426-2150. •Every MON: DJ Big

Daddy. •Every TUE: DJ Bryan the Big Mac.

•Every WED: DJ Latin Lover. •Every THU:

DJ Dark Daddy. •Every FRI: Down-DJ Weena

Love. •Every FRI: Up-DJ Alvaro. •Every

SAT: Down-DJ James. •Every SAT-UP-DJ

Code Red. •Every SUN: DJ Who the @!?



## BEAMS are up, scotty

In the 70s, the Acoustic Music Society (BEAMS) continues its tradition on the edge music with the Edmonton Acoustic Arts Festival. This year's festival includes interactive installations (like Ken Gregory's "Cranking Out the Paradigm," pictured), a quadrophonic cabaret, workshops and a panel discussion. Call 477-2000 for more info or check out [www.treenet.edmonton.ab.ca/~resonate/](http://www.treenet.edmonton.ab.ca/~resonate/).

is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. •Every Night: Dancing with DJ G.

THE VAULT 10089 Jasper Ave., 423-LOCK. Local live music, recording acts, and entertainment revues.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM; •Every THU: Urban Night. •Every FRI: Viper Night welcomes UofA and College Students. •Every SAT Ladies Night.

## country

B SCENE STUDIOS 8212-104 St., (bsmt) 432-0234. THU 20-SAT 22: SWAK Goes Country.

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

JESS LEES ON JASPER Mayfair, 10815 Jasper Ave., 434-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 432-3289. •Every THU: Ladies Nights.

ONE EYED JACKS PUB &amp; GRUB 13042-50 St. •Every FRI-SAT live music.

RANCHMAN'S 15540 Stony Plain Rd., 483-1100. •Every MON-TUE: DJ Phil.

WILD WEST 12912-50 St., 476-3388. •Every WED: double band stands (Country vs Rock). •Every SAT aft: Jim Head. •Every TUE: Jam. •Every THU: Free Dancing Lessons.

## jazz

BLATT DRG 10425-82 Ave., 439-1082. •Every SUN: Root Down-Live Acid Jazz.

DEVILIN'S 10507-82 Ave., 437-7489. •Every MON: Kiss &amp; Tell-Live Jazz Trio. •Every TUE: Fina Estampa. •Every THU: acid jazz.

DIXIELAND JAZZ SOCIETY OF ALBERTA Shakers Acres, 21530-103 Ave., Winterburn Rd., 488-5043. SUN 23 (3-7 pm): BBO; &amp; Dance: Rollanda Lee and The High Society Dixieland Jazz Band.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. •Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. •Every WED: Live Jazz.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. •Every THU: John Fisher (vocal, flute, piano). •Every FRI &amp; SAT John Fisher (keys, vocal) &amp; Christine BECO (vocals).

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 20-SAT 22: Tony Dizon. MON 24-SAT 29: Tony Dizon.

NINA'S RESTAURANT 10139-124 St., 482-3531. FRI 21: Grand Re-Opening! Bryan Slim-piano, Don Bradshaw-bass. SAT 22: Matthew Parsons-solo piano.

PRADERA RESTAURANT Westin Hotel. •Jazz Brunch every SUN (10 am-2 pm). SUN 23: Bill Jameson. SUN 30: Jim Head.

URBAN LOUNGE 8111-105 St., 439-3388.

•Every WED Steve Hoy and Pazzport host Old Strathcona's most eclectic open stage (9 pm). •Every SAT (aff 3:30-6:30): The Urban Allstars Jazz & Blues Trio. THU 20-SUN 23: Fringe Entertainment. FRI 21-SAT 22: Catfish Troubadours. THU 27-Bad Wolf. FRI 28-SAT 29: Headlong Walk-E-

YARDBIRD SUITE 10203-86 Ave., 432-0428. •Every last TUES of each month Vocal Night.

ZENARI'S ON 1ST 10117-101 St., 625-6151. FRI 21: Dan Skakun.

## piano bars

THE LONDON BRIDGE PUB &amp; EATERY 7704-104 St., Calgary Trail South, 431-1748. THU 20-SAT 22: A.J. WEB 26-SAT 29: A.J.

ROSE &amp; CROWN Sheraton Grand, 42E 7111. •Every TUE-SAT: Lyle Hobbs.

SHERLOCK HOLMES ON WHYTE 10341-80 Ave., 433-9676. •Every WED Showcase, host Robert Walsh. WED 26-Ben Spencer.

## pop &amp; rock

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI: Jazz FRI

BILLY BUDD'S 9839-63 Ave., 438-1148. •Every TUE: karaoke. •Every MON, WED SAT: live entertainment.

CHAPTERS WESTSIDE 9952-170 St., 487-6500. SAT 29: Tracy Brown Duo.

COMMONWEALTH STADIUM 447-6822, 451-8000. SAT 29: Little Fair: Sarah McLachlan, McSheil Ndegocello, Paula Cole, Cowboy Junkies, Lisa Loeb.

GASOLINE ALLEY 10993-124 St., 482-6382. •Every TUE: Retro Night-DJ Lefty. •Every THU: Wet T Shirt Contest. •Every SUN: The Big Cheese. FRI 21-SAT 22: F/X.

KEEGAN'S PUB 3458-99 St., 435-4065. •Every MON &amp; FRI Karaoke. FRI 21-SAT 22: Tom Sterling's "Acoustic Flashback" Review.

MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •Every WED: Band On The Run open stage, Edmonton and area bands are welcome. •Every MON: Movie Night. •THU: Pool Tournament. •Every FRI: Karaoke (5-9 pm). •Every THU-SAT: Live music.

THUNDERDOME 9920 99th Av./100th Rd., 433-3006. •Every THU: Ladies Night. THU 20: Special Ladies' Night.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. •Every SUN &amp; MON: karaoke. THU-SAT: live entertainment.

ZAC'S PLACE 9855-76 Ave., 439-1901. •Every TUE &amp; FRI: Open Jam.

## showbars

109 DISCOTHEQUE 10045-109 St., 413-2476. •Every TUE: Gothic/Industrial with Nik Roefeeley. •Every WED: Pump. •Every THU: Ladies Nite. •Every FRI: Dark SPIN. SAT 22: Fetish Fashion Show.

MILLENNIUM 2001 10018-105 St., 426-4184. Girls! Girls! Girls! Exotic entertainment.



## EVERY SUNDAY OPEN STAGE

THURSDAY 20 FLIPPIN' IDIOTS

FRIDAY 21 TO 22 HOOKAHMAN

SAT. 22 / SUN 23 IMPROV ON TAP

## MONDAY

Big Rock  
Pints: \$3.25

## TUESDAY

Mexican Madness  
Hot Food & Beverage Specials

## WEDNESDAY

Molson Canadian Rocks  
Pints: \$3.25  
Jugs: \$9.00

## THURSDAY

Flying Pilsner  
6 Free Hot Wings with each Jug

## FRIDAY

Alexander Keith's India Pale Ale  
\$3.25 Pints

## HAPPY HOUR:

Food & Drink  
Specials Every Day  
until 8:00 p.m.COMING SOON:  
The Friday Food Trough

Try our very own  
Mickey Finn's Brown Ale  
made by  
Flanagan & Sons



## Mickey Finn's Taphouse

10511 - 82 AVENUE  
UPSTAIRS

# WEEKLY CALENDAR THIS WEEK

SUNDAY	FRI. AUG. 21: BROKEN NOSE plus Forget Your Face from Vancouver	SAT. AUG. 22: LOVING DEAD plus Boneyard Glam Metal Mania!	THURS. AUG. 21: KINGPINS & MAD BOMBER SOCIETY 2 SHOWS!! All Ages - 4 pm • No Minors - 9 pm
MONDAY	UPCOMING EVENTS AT NEW CITY LIKWILO LOUNGE		
TUESDAY	NEW CITY LIKWILO LOUNGE 10161 - 112 ST. 413-4578 for info		
WEDNESDAY	FRI-SAT Party! Party! Party!		
THURSDAY	Bad Hair Day with Chuck Rock		
FRIDAY	Party! Party! Party!		

## LISTINGS

# HERITAGE AMPHITHEATRE

## Summer Concert Series

### Girl Power

with Painting Daisies and Luann Kowalek

Thursday, August 20 at 7:30 p.m.

It's an evening of folk meets funk. Enjoy the rhythmic melodies of Luann Kowalek and the alternative sound of Painting Daisies.



### Colleen Wilson West

with guests "Voices of Joy"

Sunday, August 23 at 2:00 p.m.

Featuring one of Alberta's best gospel artist accompanied by an exceptional band.



### Zappacosta

Wednesday, August 26 at 7:30 p.m.

Performing a wonderful blend of old hits and new tunes from his forthcoming CD, award-winning Alfie Zappacosta presents a unique concert with a romantic, symphonic touch.



### Captain Tractor

Sunday, August 30 at 2:00 p.m.

Edmonton's favorite Celtic rockers return to the Heritage Amphitheatre stage for an exciting outdoor concert.



Available in advance at Tix on the Square or at the door.

Adults: \$7 Students/Seniors: \$5 Under 6: Free

The Heritage Amphitheatre is located in Wm. Hawrelak Park.

Shows go rain or shine as facility offers covered seating.

Please call 496-7275 for more information.



The Alberta Foundation for the Arts

The Edmonton Chapter of the Multiple Sclerosis Society of Canada

is proud to host

An Evening to Remember



## The 50th Anniversary Gala of the Multiple Sclerosis Society of Canada

Saturday, September 26th, 1998

Convention Inn, 4404 Calgary Trail

Edmonton, Alberta

Cocktails at 6:00 p.m.

Dinner at 6:30 p.m.



Dinner,  
silent and live auction,  
live stage and  
wandering entertainment  
and dance.

Dress in semi-formal black,  
white and gold

Tickets \$40 each  
Table of eight: \$300

Corporate Table Sponsorship: \$300

To order your tickets  
by VISA or Mastercard,  
please call 471-3034

or  
purchase your tickets at the MS Society office  
11203 - 70 Street  
Edmonton, Alberta

50

### art galleries

[www.vue.ca](http://www.vue.ca) [www.vue.ca/galleries](http://www.vue.ca/galleries)

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 428-1402. GLITTER AND TWISTED: New works by Janet Stein. Until Aug. 22. Opening reception, artist in attendance, SAT, Aug. 15, 11 am-5 pm.

GARDEN GALLERY 11125-85 Ave. 7TH ANNUAL ART SHOW: Featuring new works in clay and pastel by Kirsten Zuk. SAT, Aug. 15, 219 pm.

HARCOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. •THE FRONT ROOM: MINDSCAPES: A series of paintings "Landscape of the Mind", by Gloria Mok. Until Sept. 19. Opening reception, THU, Aug. 20, 7:30-10 pm. •FUN WITH PHYSIOTHERAPY: Installation by Aidan Urquhart, refers to the lost science of study of facial features/expressions as delineated by Charles LE Brun. AUG. 20-Sept. 19. Opening reception THU, Aug. 20, 7:30-10 pm.

SOCIETE FRANCAOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 ne Marie-Anne-Gaboury (91 St.), 461-3427. •Photograph exhibition and Leonard Buckley - Acadian masks, in collaboration with Alliance française and the French Consulate. •Photographer's object? by Marc Guillaumont, curator Francois Darmon, produced by Association Francaise d'Action Artistique. Aug. 14-24. Opening reception Aug. 14, 7:30-8:30 pm.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. WHAT CAN DESIGN DO ANYWAY?: By Rosan Chow: The Design of ESL materials for Adult Immigrant. Aug. 18-30. Opening reception THU, Aug. 20, 7-10 pm. •CORPORATE IDENTITY FOR NON-PROFIT ORGANIZATIONS: Ana Isabel Herrera, Aug. 18-30. Opening reception, THU, Aug. 20, 7-10 pm.

U OF A Hub Hall, Ground level, south end, 492-4515. ABSTRACT PAINTING WORKSHOP SHOW AND BENEFIT: The students of the Abstract Painting Workshops will be holding an open studio and sale of paintings and works on paper to raise funds in support of these workshops. Funds will be used for materials, visiting artists and support of student studies. FRI, Aug. 14, 5-10 pm.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Rakus plates by Mel Malkin, hand knives by Gerry Klevit and watercolors by Frank Hadlock and Linda Miller's recent works in clay. Upstairs Gallery: FACES: Poets, painters and writers, by Saskatoon's Norm Pantel. Opening Aug. 15.

BERTHA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. METAL: GET BENT: A "Pot Scrubber Hat", a metal woven box and other such fun, strange and elegant things to see. Featuring artists such as Karen Cantine. Until Sept. 19.

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compusmart.ab.ca/bozema/>, arden.htm. CARTOON EXHIBITION: by Michael V. Tkacyk. ANGELO MARINO L.E.: Sports figures, prints.

ART BEAT GALLERY & FRAME Peeland Place, 8 Mission Ave., St. Albert, 459-3679. [www.artbeat.ab.ca](http://www.artbeat.ab.ca). Watercolor paintings by Mel Heath. Watercolor and acrylic floral paintings by Fran Heath. Works by Karen Findlay.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day.

BEARCLAW GALLERY 10403-124 Street, 482-1204. New Inuit sculptures by Judas Ullillaq. New Northwest coast carvings and new acrylics by Danny Dennis.

BUGERA/KNET 12310 Jasper Ave., 482-2854. Changing exhibition of gallery artists: Giuseppe Albi, Hendrik Bres, Jeff Burgess, Rod Charleworth, Jerry Heine, Granat McConnell, Phil Sheil, Ernestine Tahedi, Margaret Vanderhaeghe et al. Until Aug. 31.

CONRAD'S SUGARBOWL ON 124TH 10724-124 St., 451-1038. RANDALL RAICHE PHOTOGRAPHS: The Enigmatic Documentary, black and white prints, recent years of the Edmonton's Folk Music Festival. Thru Aug.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. •THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition. •SKIN DEEP: MARY SCOTT AND MITA TOTNO: A play-off on the history of painting. These two artists apply remnants of popular culture and female gendered production to two dimensional painting. •BRIAN GYSIN: I AM THAT I AM: The works of Brian Gysin, inventor of the Cut-up technique used by American writer William S. Burroughs and the multimedia Dreamachine. Until Aug. 30.

THE FRINGE GALLERY BSMT, 10516 Whyte

IS DRINKING A PROBLEM?

A.A. CAN HELP!

424-5900

Ave., 432-0240. •CONNELL & PELLERIN: Mixed media works by Fiona Connell and Leanne Pellerin. Until Aug. 31.

GALLERIE DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Blvd, 10080 Jasper Ave., 429-5066. Open 11-5 Wed and Sat or by appointment.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St., 484-8811, ext. 6475. THE EYE OF THE BEHOLDER: Presented by Caritas Art Enrichment Group. Recent work by Donna Marko. Until Aug. 25.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave., 452-2208. •HEMP HYDE: Exhibiting the plant, the fibre extract, and the paper made from it. Thru Aug.

KAMENA GALLERY I 7510-82 Ave. 444-9497. Miniatures by Willie Wong (florals and landscapes). Prints of Jak Martel. Prints of the Oilers by Gerry Thomas (the official Team Photographer).

KAMENA GALLERY II 9939-170 St., 413-8362. The Group of Several: Photographic Journey continues.

LATTITUDE 53 10137-104 St., 423-5533. •LOST & FOUND: Four Vancouver artists, linked through medium and subject matter, collage/assemblage, found objects and performance curated by Kim Harris. Until Aug. 22.

LESSARD LIBRARY 6104-172 Street, 496-1871. Featuring works by Sylvia Blashko. Until Aug. 29.

LOLA'S 200-103 St. Figurative paintings by Edmond Haakson. Thru Aug.

MANIFESTO—CULTURE COUNTER 10043-102 St., 423-2910. BIG SEX: An exploration of sex and sexuality: Ian Young, Linh Truong, Diane Bourdeau, Dale Nigle Goble, Denise Beauregard, Jeff Graham, Memi von Gaza, Les Paterson and more, works include drawings, sculptures, paintings, craft, photographs... Until Aug. 15.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. ART FROM ALBERTA HOUSE, LONDON: Alberta's visual arts scene during the 1960s and 70s. Until Sept. 2.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. NW Corridor, Main Floor: THE MEADOWLARK PAINTERS GROUP: Until Aug. 19. Dayward Corridor: OUT OF THE SHADOWS: Until Aug. 24.

MULTICULTURAL HERITAGE CENTRE 5411-51 St, Stony Plain, 963-2777. Generations Gallery: Greenoli Glass (Stained glass); Dawn Dey Harrish (Quilting); Sophia Podryhula Shaw (Monoprints). Until Aug. 24. Gallery Restaurant: Linda McBain Cuyler (mixed media). Until Aug. 17.

MUSEUM HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. STAR-DUST: IMAGES OF THE MONARCH BUTTERFLY: An exhibit by Mexican artist Carmen Parra. Her work has been inspired from her experience in relation to Mexico's cultural heritage. Until Aug. 15.

MUTTART CONSERVATORY 9526-96A St, 496-8755. BUSINESS AT WORK: Original water colours by Verna Thorp, Barbara Would Schaefer. Until Sept. 5.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. SELECTED WORKS: Paintings in watercolor oil and acrylic. All members show, the St. Albert Painters' Guild. Until Aug. 29.

PRINCE OF WALES ARMOURIES 10440-108 Ave., 454-8529. SCULPTURE BY INVITATION: Presented by The Edmonton Contemporary Artists' Society, annual sculpture exhibition, representing 19 Canadian artists—figurative and abstract works ranging from large outdoor pieces to small intimate indoor pieces. Until Oct. 1.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. •MYRIAD: Many diverse artistic styles of Profiles' members. Until Aug. 29.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 451-9131. RISE WITH THE SUN: WOMEN ANDAFRICA: Works by 44 top African artists on the theme women and work. The exhibit tells the human stories behind women's lives in Africa; it portrays daily life, and the important role women play in African society. Until Sept. 7.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 1030-103 St., 426-4055. Water colour landscapes by Cindy Barratt, inks by Barb Brooks, acrylic & gel by Steve Mitts, and pastels by Audrey Pfannmuller. Acrylics by Angela Grootelaar and David Seghers. Artworks in glass by 25 Canadian Glass Artists. Oxford Tower, 10235-101 St. Acrylics by John Freeman. Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room: Acrylic & gel on canvas by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. Selection of new works by gallery artists including Lynne Patrick, Gerald Faulder, Sheila Norgate, Yukiko Kitamura and works by Leslie Poole, Cathryn Jenkins, and Brenda Mankinson. Until Aug. 18.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. IN HOUSE FROM OUT OF TOWN. Until Aug. 23.

SPECIAL-T GALLERY 284 Saddleback Rd.,



### Fringe Facts

• Number of oranges in the Fringe program (including cover): 112

• Number of oranges in the film A Clockwork Orange: 0

• Number of apples in the program: 1

• Ratio of BYOVs to on site Fringe Venues: 8 to 5

• Number of indoor shows: 113

• How much it would cost to see them all (based on cheapest ticket price): \$761

• Time it would take to watch them: 133 hours and 23 minutes

• Chances that the show you're seeing is from another country: 1 in 5

• Chances that a foreign troupe is from England: 2 in 5

• Chances that a foreign troupe (from, say, Mexico, or, I don't know, Taiwan) are actually from Edmonton: 1 in 12

• Time in minutes that the Fringe will run: 8,160

• Largest venue: Granite Curling Club (seats 500)

• Smallest venue: tent beside wine garden (seats 30)

• Number of shows with the words "God", "Jesus", "Gospel", or "Bible" in the title: 6

• Longest show title: The Return of Nigel Cummerford: British Sex Expert (43 letters)

• Shortest title: Ho! (2 letters—and one punctuation)

• Number of portable washrooms on site: 4

• Percentage that are wheelchair accessible: 100

• Number of beer tents this year: 3

• Number of beer tents at the first Fringe: 0

• Number of ads in the program that use the "orange" or "eye" motif: 9

• Alphabetically, the first show listed in the White Program: AAA Dumb

• First listing in the White Pages: AAA Abbot Auto Pawn

—Matthew Kowalchuk



event for the Heart and Stroke Foundation.  
**COWBOY POETRY AND WESTERN ART FESTIVAL** Stony Plain, 451-8000, 963-2777. Storytellers, poets, singers, pickers, artists and personalities. Aug. 14-16.

**GINO'S GOLF TOURNAMENT** Links Golf Club, Spruce Grove, 433-6202. MON 24: Presented by Gino's Italian Kitchen, a portion of proceeds will be donated to the AFRD.

## sports

**BASEBALL • TRAPPERS**, TELUS Field, 10233-06 Ave., 429-2934. SAT 15 & MON 17: Trappers vs Oklahoma Redhawks, 7:05 PM. SUN 16: Trappers vs Oklahoma Redhawks, 1:05 PM. SUN 23-WED 26: Trappers vs Las Vegas Stars, 7:05.

**BASKETBALL WEM**, 446-2275. FRI 21-SUN 23: 1998 Streetball 3 on 3 Basketball Tournament.

**CAR RACING** 4.5 miles north of Plamondon, Hwy 858, 1/2 mile west. SAT 22-SUN 23: Plamondon Motor Sports Club Mud Bog, FRI 21-SUN 23: MUD BOG (at the Pelican Hotel) barbecue and street dance (music by Bullseye).

**FOOTBALL** Edmonton Eskimos, Commonwealth Stadium, 648-ESKS. FRI 21: Edmonton Eskimos vs Hamilton, 7 pm.

\*THE EDMONTON WOLFE TONES GOLF & TENNIS CLUB - **BALL AND ATHLETIC ASSOCIATION** Airway Field, 11060-111 Ave. SAT 22-SUN 23: The Wolfe Tones Invitational, starting 10 am.

**HORSE RACING** Northlands, 471-7379. MON > SUN: Simulcast racing.

## theatre

**BABEWATCH ROCK 'N ROLL BEACH PARTY** Jubilations Dinner Theatre, W.E.M., 484-2424. A beautiful and husky lifeguard crew of the 90's is in for a misadventure when they're transported back to the mid 1960's. Can they stop the bad guys from turning the beach property into a theme park/resort? Can they survive the teens of the time? Until Aug. 30.

**DISCOVERING ELVIS** Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. By Marcia Kash. In a crowded bar the finals of the Elvis Impersonator Competition are about to begin. Things start to go wrong when a fan kidnaps the judge. Until Sept. 13.

**FAREINELLI ALL SAINTS' Anglican Cathedral**, 10035-103 St. Hygiene, laughter, liturgy! Aug. 14, 18, 20, 22. **THE FOURTH TENOR**: Murder; Laughter; Puccini! Aug. 15, 17, 19, 21.

**THE FRINGE THEATRE FESTIVAL** Strathcona, 448-9000. Aug. 14-23.

**OPUS 2, KAROKE MEMORIES** 'B' Scene Studios, 8212-104 St., 432-0234. By Sean Callaghan. Presented by GARAP. Two people must face themselves in this tragic love story. Aug. 14-22.

**PAJAMA PARTY** The Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Ever wonder what happens at a girl's pajama party? Find out as this world premiere musical takes you through the songs and secrets you've been dying to hear. Until Sept. 13.

**WHAT YOU DON'T KNOW ABOUT WOMEN** 'B' Scene Studios, 8212-104 St., 432-0234. Presented by Wildfire Theatre. An eclectic evening of song. Aug. 15-18.

## variety

**CITY HALL** City Room, Sir Winston Churchill Square. \***KIDS THEATRE** 496-8251, Until Aug. 14. \***PUBLIC TENTS**: Until Aug. 14.

**EMILY MURPHY PARK** 439-5097. "CORONATION STREET" POTLUCK PICNIC: SAT, Aug. 15, noon-4 pm. Sponsored by the Rovers Hotpots, Edmonton's Street Club.

**GRANT MACLEAN COMMUNITY COLLEGE** Rim 7-131, City Centre Campus, 10700-104 Ave., 497-5083. Every WED thru Aug. Minerva Tea Garden from Seniors.

**HORIZON STAGE** Spruce Grove, 962-7631. THU 13: Voiced of the Prairie - A Poignant Tribute to Life on the Prairies.

**JASPER AVENUE** Between 103 St-105 St, 988-3322. SUN 16 (10 am-5 pm): Edmonton Street Thunder 98-Edmonton's first annual "Street Race" for Race Cars.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. Every WED: Chess Night! all ages. 7 PM. Every TUE: Magic, The Gathering, all ages. 7 PM

**THE NODE ROOM** Circle Square Plaza, 118 Ave. St. Albert Trail, 431-9982. Internet access. Multiplayer computer gaming.

**RIVER VALLEY PARKS** Capilano Park Boat Launch, 496-2966. SUN 16: Half Day Voyageur Canoe Trip. SUM 23: Voyageur Canoe Trip. \***Emily Murphy Park** Under Groal Bridge, 496-2966. SAT 15-SUN 23: Tandem Canoe Shuttle. \*John Walter Kinsmen Park, 496-4852. SUN 16: Doll Making. \*United Cycle 10323-78 Ave, 496-7275. SAT 15: Quick Start In-Line Skate Lessons. SAT 22:

Quick Start In-Line Skate Lessons. \*Whitemud Nature Reserve 496-2966. SUN 16: Wilderness Walk.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night.

## workshops

**ALEXANDRA WRITERS CENTRE SOCIETY** 451-2043. Five 8-week writing workshops starting the week of Sept. 21: Introduction to Creative Writing, Intermediate Creative writing, Poetry, Creative Non-fiction, adm a Novel Workshop.

**FESTIVAL PLACE** Sherwood Park, 449-FEST. "Grease" Revue Theatre Workshop with Cooper Studios of Vancouver, theatre arts summer school. Until Aug. 14.

**GRANT MACLEAN COMMUNITY COLLEGE** Jasper Place Campus, 10700-104 Ave., 497-INFO. "Computer Managed Learning": starting Sept. 1. \*Part-time Learning: fall '98.

**GRANT MACLEAN COMMUNITY COLLEGE** Jasper Place Campus, 10700-104 St., 497-4303. Join Mike Rud, Jamie Philp, Brett Leibman, Lester Quitzau, Gordie Matthews, Dale Ladouceur and Rob Needham. Sylvain Emard Danse School Choreographic Intensive for Emerging Choreographers & Dancers, Until Aug. 28.

**INDIGO** 12214 Jasper Ave, 452-2208. SAT 15: Paper Casting. SAT 22: Bookbinding: Hardcover.

**KANENA GALLERY I** 7510-82 Ave, 944-9497. Water colour, beginner or adv, one on one basis, instructor, Willie Wong, flexible hours.

**LIFE AFTER SUMMER** 434-7092. For outdoor types: Hiking/biking: explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families. For Culinary Types: New foods, wines and people. For Far-out literary types: a book club with a twist. Starting Sept.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorraine or drop by.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

**TOASTMASTERS** Heritage Rm, Main Fl., City Hall, 1 Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

**MUSEUM HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 495-1528. Every MON & FRI: (Call Ken Chan, 991-8398). Principle Maths Training Centre. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. \*Every THU: Storytime Fun, 2-2:30 pm. \*pre-register (Until Aug. 20). \*Every MON: Movie Time: (ages 3+), Until Aug. 17. \*Every FRI: Creative Crafts (10 am noon), (ages 5+) Until Aug. 21. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. SAT 22: Farewell to Summer Reading Club.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave. #496-7839. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22.

**THU 13 (2 pm): Animal Fair.**

**CALDER LIBRARY** 225-123 Avenue, 496-7090. Summer Reading Club 1998 - Take Me out to the Library, Until Aug. 22. THU 13 (2 pm): Pennants. WED 91 (1:30; 3:30 pm); Summer Reading Club Closing Program.

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1802. Summer Reading Club 1998 - Take Me out to the Library, Until Aug. 22. THU 13 (2 pm): Sports Mania and Trivia. SAT 22 (2 pm): Farewell to Summer Reading Club; Closing Party.

**CASTLEDOWNS LIBRARY** 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. Summer Reading Club 1998 - Take Me out to the Library, Until Aug. 22, THU 13 (1 & 3 pm); Summer Reading Club Closing Party.

**CITY HALL** 1 Sir Winston Churchill Sq., City Room, 496-8200. Until Aug. 14 (1-2 pm): Kids' Theatre, Dream Machine, free and fun activity (5-12 yrs).

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. "Art Beat '98 Summer Programs, 25 camps and classes, ages 4-15, (Until Aug. 28). \***CHILDREN'S GALLERY: SCULPTURE LOCOMOTION**. \***BRINE GALLERY**: lower level. STUDENT ART EXHIBITION (artists 7-19 yrs), featuring work from The Parade Float, as well as murals, drawings, paintings, sculptures, mobiles, sketches, cut-up poems and more.

**EDMONTON COMMUNITY SERVICES DEPT.** THU 13: Area 17, Zoie Gardner.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344. (ages 7-15) "High-Tech" Kidventure Camps.

**FATHER LACOMBE CHAPEL PROVINCIAL HISTORIC SITE** St. Vital Ave. E. side of Church parking lot. St. Albert, 459-7663. Summer Fun Kid's Day Programs: Bannock making, candle dipping, traditional Native crafts and games, spinning and weaving, kite making, Native beading, fur trade games. Until Aug. 27.

**THE FRINGE** 448-9000 (the KidsFringe). Northwestern Utilities Stage #5, King

Edward School, 8530-101 St. SAT 15-TUE 18: Presented by Morning Glory Marionettes: Fairy Tale Magic: The Loathsome Dragon, and How the Ostrich Got Its Long Neck.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

**HERITAGE AMPHITHEATRE** Wm. Hawrelak Pk., 496-1275. TUE 18: Too Louie Tuesday: Cowboy Pride, 2 pm. Little White Dragon, 2 Madonna Dr., St. Albert, FRI 14-15 pm: Penny Carnival.

**HIGHLANDS LIBRARY** 6710-118 Avenue, \*496-1806. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. FRI 12 (2 pm): Swing into Summer. THU 20 (2 pm): Summer Reading Club Closing Party: Triple Play from the Highlands Hornets.

**IDYLWILDE LIBRARY** 8310-88 Avenue, \*496-1808. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. SAT 22 (2-3 pm): Sports Mania and Trivia: Summer Reading Club Closing Party.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. Family Fun Day, 7-7:30 pm (Until Aug. 27). Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. AUGUST 13 (2 pm): Twisted Tales. WED 19 (2 pm): Bats about Baseball. SAT 22 (2-3 pm): Summer Reading Club Closing Event: Michael's Marvelous Magic Show.

**JOHN WALTER MUSEUM** Kinsmen Park, 9100 Walterdale Hill, 496-4852. SUN f23: Boat Building, 1 pm.

**LESSARD LIBRARY** 6104-172 Street, 496-1814. MONs & FRI: (Call Ken Chan, 991-8398). Principle Maths Training Centre. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22.

**LONDONDERRY LIBRARY** Londonderry Mall, 496-1814. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. THU 13 (2 pm): Animal Fair.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. \*Every THU: Storytime Fun, 2-2:30 pm. \*pre-register (Until Aug. 20). \*Every MON: Movie Time: (ages 3+), Until Aug. 17. \*Every FRI: Creative Crafts (10 am noon), (ages 5+) Until Aug. 21. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. SAT 22: Farewell to Summer Reading Club.

**ONE INFO ECN**: Are there any Edmonton university and college students interested in creating a digital magazine and non-profit society with students globally, starting with an award digital magazine designer/communications student in Vancouver? David and Anand ae@gpu.srv.ulaval.ca

**EARY-EYE CUE**: Are there any digital arts oriented entrepreneurs interested in creating a multiple and new media content development, marketing and production company, networking with West Coast talent? ae@gpu.srv.ulaval.ca

**THE GROOVES** any dance choreographers, dancers, breakdancers, breakdancer icon, Rockabilly, dance and fitness squad into Madonna, Swings Fly-Girls, Spice-Babies of dance crews from International TV, touring and emcees. Emile ae@gpu.srv.ulaval.ca

**DIGITAL COMMUNICATIONS DESIGNER** is interested in networking Seattle, Vancouver and Edmonton talent to created hip-intelligent global and Pacific Northwest digital magazine projects. MacLeads welcome! Anand and David ae@gpu.srv.ulaval.ca

**ORCANASAM**: Are there young rock progressives into Radiohead, Rush, Floyd, Yes, Crimson, My Bloody Valentine, Spock's Beard, Porcupine Tree, Ozric Tentacles, interested in forming band for European tour, signing adn competition? David ae@gpu.srv.ulaval.ca

**CREAM**: network of over 70 Western Canadian creative music, TV program pitchers, execs, 3D rendering wizards! seek creative young business entrepreneurs, writers and marketers to brainstorm new projects for a new media world "virtual-company" production house. David ae@gpu.srv.ulaval.ca

**PROGRESSIVE ACADEMY** 13212-106 Ave., 455-8344. Summer programs. Academic and summer recreational activities, preschool-Grade 12. Summer Drama Troupe, 11 yrs +, acting, directing, stage craft, lighting and sound, dance and movement and business of show business.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle, For young families. Weekends, 1-4 PM.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SOUTGHATE LIBRARY** Southgate Shopping Centre, 496-1822. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. THU 12 (2 pm): Aladdin and the Magic Lamp. THU 20 (2 pm): Take Me Out To The Library Closing Celebration.

**SPRUCEWOOD LIBRARY** 9155-95 Street, \*496-7099. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. Summer Reading Club Craft Sale, Until Aug. 22.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 422-6223. "Art Beat '98 Summer Programs, 25 camps and classes, ages 4-15, (Until Aug. 28). \***CHILDREN'S GALLERY: SCULPTURE LOCOMOTION**. \***BRINE GALLERY**: lower level. STUDENT ART EXHIBITION (artists 7-19 yrs), featuring work from The Parade Float, as well as murals, drawings, paintings, sculptures, mobiles, sketches, cut-up poems and more.

**STRATHCONA LIBRARY** 8331-104 Street, \*496-1828. Every TUE: Pre-School Storytime, 10:30 AM-3:5 yrs. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. \***KidsOnTheFringe**: great family entertainment, Aug. 16-17.

**WOODCROFT** 13420-114 Ave, 496-1830. Summer Reading Club 1998 - Take Me out to the Library, until Aug. 22. WED 19 (2:30-3:30 pm): Summer's End Party.

# Classifieds

CLASSIFIED ADVERTISING

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## ARTISTS TO ARTISTS

Looking to share a darkroom? Call 426-1111.

Looking for single panel or strip card with his/her own style. Call Peter at 951-Leave Message.

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# Classifieds

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9, Ph: 426-1996 Fax: 426-2689

## MUSICIANS WANTED

Musically trained female pianists/keyboardists (18-25) seek to collaborate with other female vocalist for song writing and original band creation. Sarah 482-5436.

Required for Edmonton's Learning Writers Association of Alberta conference (Aug 21). Tax receipts in lieu of payment. 466-1011. Fax: 466-1095. E-mail: info@ctn.ab.ca Conference website: www.ctn.ab.ca/dinfo/d98.htm.

**KONICA MUSIC CLUB** - free membership. We do Dance, R&B, Industrial, Ambient, Jungle, R&B, Hip-hop, etc. McMaster K. 479-3825.

#0230

#0018

## MUSIC INSTRUCTION

**LESSONS** - Beginner / Advanced / Electric / Bass.

**WOLK BLUES** - Jazz / Theory / Slide / Blues.

**WRITERS** - Develop Songs / Record stuff off campus. Ian Buse, 433-5906.

#0999

**CALSSICAL GUITAR INSTRUCTION** - advanced. Ernst Birs 1st Prize 1998 Northwest Guitar Competition. 482-3741.

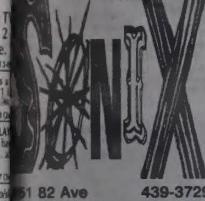
#0813-0903 (4 wks)

**DODAL MUSIC INC.** 466-3116  
Instruction for guitar, bass, drums, keyboard, & recorder. Private instruction focuses on professional musicianship with music instruction since 1981.

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### VOCAL COACH

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#0800-0827 (2wks)

Voice teacher with 12 years professional singing and recording, industry experience, accepting new students. Call Anna 499-6707.

#0813-0903 (3wks)

### BUSINESS

Business Cards, Resumes,  
Duplication of photographs.  
Call 903-2683.

#0730-0827 (5wks)

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#0813-0903 (10 Sept)

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DRUMS IN STOCK NOW - PEAVEY DRUMS!  
Fender GUITARS & AMPS  
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1,000's of jobs avail. NOW.  
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#08025-0910 (4wks)

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are burning, endangered species disappearing. Make a difference, canvassers needed, have fun and make money. Please call Nick, 420-1001 after 2 pm.

#08020-07 (2wks)

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Luxurious personalizing pampering  
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Photographer available for lingerie, swim wear, small products and children. My fee is \$33.00 per hr., including 24 prints. Please call Daniel 435-1026.

#0800-0820 (1wk)

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Ext. 6026 \$3.99/min & 18+  
Pro Call Co. 602-954-7420.

#0800-0820 (1wk)

### SMOKING

Nicotine Anonymous  
Trying to quit smoking? THU: 7:30 p.m., St. Luke Anglican Church, 8424-95 Ave.

#0800-0820 (1wk)

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#0730-0827 (5wks)

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A program of The Support Network

#0730-0827 (5wks)

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**Soul Shakedown Party**

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Sweet & shy school girl, 18 yrs old escort, m/c & Visa 414-1827.

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**Nanoula**  
Bodacious blond, 21 yr old escort, outcall only, m/c & VISA 414-1781.

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**Beverly**  
experienced, attractive, 35 yr old escort, m/c & VISA 414-1781, outcall only.

JB 0716-0813

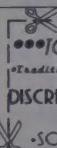
**Sandy**  
tanned, blond, hard body, 23 yr old escort, m/c & VISA 414-1782.

JB 0716-0813

**\*\*\*TOKYO ROSE\*\*\*20\*\*\***  
Traditional Japanese Kimono girls

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- CLASSY -ELEGANT
- SOFT-SPOKEN -BEAUTIFUL

(403)448-2537  
Experience the Orient  
Pre-booking suggested.


 VW0820-0910 ...

**Candee**  
Do you have a sweet tooth I'm sure I can satisfy your craving. m/c VISA 414-1827.  
JB0716-0813

**Lacy**  
very enticing & attractive, 24 yr. old escort, m/c 414-6678.  
JB0702-0813

**Monique**  
tall blond, 26 yr old French escort, m/c 414-6678 outcalls.  
JB0702-0813

**La Teisha**  
very attractive, 19 yrs old black escort, m/c outcall only, 414-1782.  
JB 0702-0813

Downtown Massage 101 Street 106 Ave.,  
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Friendly and beautiful girls, exotic hot oil, wet and wild thrills, bikini body shampoo  
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Happy to fill your needs  
Attractive sexy blonde  
Available 24 hrs.  
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JB 0716-0813

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YOUNG, SEXY LONG LEGGED BRUNETTE,  
LOOKING FOR A LOT OF FUN  
CALL 448-2536.  
JB 0816-0816

**MARYLIN**  
OFFERING SOFT SENSUAL OIL OR POWDER  
MASSAGE THERAPY. PETITE AND CURVY  
AVAILABLE FOR OUTCALLS. MY RATES ARE  
MORE THAN REASONABLE. FOR RELAXATION AT  
ITS BEST PHONE 945-1798 TODAY.  
Lic#129192  
JB>0806-0820/0827

Lic. # 114788 JB 0816-0816

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You can always talk to  
us 24 hours a day,

7 days a week.

The Distress Line

**482-HELP(4357).**

We're in your corner.

A program of  
The Support Network

## VOLUNTEER

**Make a Difference:** Newcomers to Canada would love to make Canadian friends. Neighbors need help with emotional support, help with conversational English and learning about Edmonton. No second language required. Call the Host Program @ 424-3545.

Make a world of difference by volunteering one 2 hrs a week with a family in need. Contact Karin Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services), 427-8564 or kboyd@westerncanada.com.

Are you caring? Interested in learning about new cultures? Can you volunteer? Call Dulari, New Neighbors, EISA 474-8445.

Harmodels: Free cut and color- contact Kim or Leanne 482-2396.

**WANT TO GET SOME REALLY IMPORTANT PHONE CALLS?**  
Edmonton's only 24 hour Distress Line answers over 2,500 calls ea month from people in need. We need volunteers to answer those calls and provide support. We offer excellent training in communication skills, crisis and suicide intervention training, an opportunity for rewarding and satisfying experience. Training starts Sept. 15. Call 482-0198 for info.

na0820-0913

**The Boys' & Girls' Club of Edmonton**, a non-profit organization that provides quality programs for children and youth is seeking volunteers. If you would like to be a role model or just help out, Contact Brad at 422-6038.

na0820-0913

**Citadel Theatre Party in the Alley** Volunteers needed on SAT, Aug. 29. Complimentary ticket benefits! Call Andrea at 426-4811, ext. 4240.

na0820-0913

**Add a New Dimension - Volunteer!** The Friends of University Hospital are looking for responsible adults to join or Gift & Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. More info. call 492-8426.

na0820-0913

**Community Greenways** is a plan to create a network of tree-lined multi-use trails using abandoned railway lines and utility corridors connecting 40 Edmonton Communities. Volunteer canvassers are needed please call 423-4003.

na0820-0913

**Give the gift of community** to the residents of Capital Care Grandview. Help someone maintain their independence. Our residents need volunteers to escort them on trips out of the centre. Commitment: on-call: 1-3 trips a month. 625-124 St. pH Volunteer services at 496-7104.

na0820-0913

Would you like to learn about mental illness and develop new skills and new friendships? Volunteer with Canadian Mental Health Association and made a difference in someone's life! Call Paddy at 414-6300.

na0820-0913

**Help!!! An unusual number of Edmonton Meals on Wheels recipients are taking the senior off.** Can you drive or help deliver meals to recipients homes over the noon hour? Commitment is 2-3 hr. once a week. Mon-Fri. Call 429-2020 for more info.

na0820-0913

## ESCAPES - MALE

**Robert**  
I'm an independent, handsome and sexy male escort, available 24 hr. 15 970-2877.  
JB0820 (1wk)

**Andrew**  
Attractive & friendly  
413-0339.  
Lic. # 115649 0806-0910 (6 W)

## ESCAPES - TRANX

**SABRINA**  
Independent transsexual escort petite, blonde and attractive. Very open minded for all desires. Welcome all leather lovers, cross-dressers, and out of town. Call anytime at 970-2877.  
JB0820 (1wk)

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\$3.99/min. & 18+ pro call Co.  
602-954-7420  
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ADULT CHAT LINE!**  
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**24 hrs/day! 18+**  
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MF0702

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VUE WEEKLY**

THANKYOU

**IS DRINKING A PROBLEM?**  
A.A. CAN HELP —  
**424-5900**

**PLEASE SUPPORT  
YOUR LOCAL  
FOOD BANK**

**FRIENDS FOR LIFE**  
For more information  
please contact the

**Edmonton SPCA at**  
**471-1774**

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**Have Fun  
on the Phone  
or  
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Someone  
Special**

**Place a FREE personal voice-ad or  
Connect LIVE 1-on-1**

**LADIES ALWAYS  
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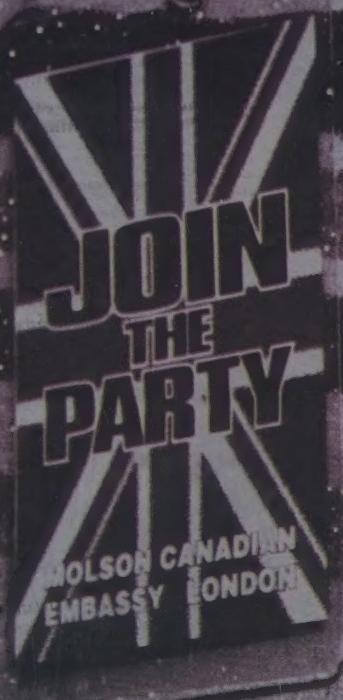
(403) 418-3636

**MEN  
CALL FREE**

(403) 418-4646

The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. \*This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.





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cordially invites you to the grand opening  
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in London, England with  
special guests Page & Plant.

All you need is a valid passport, a change of undies,  
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